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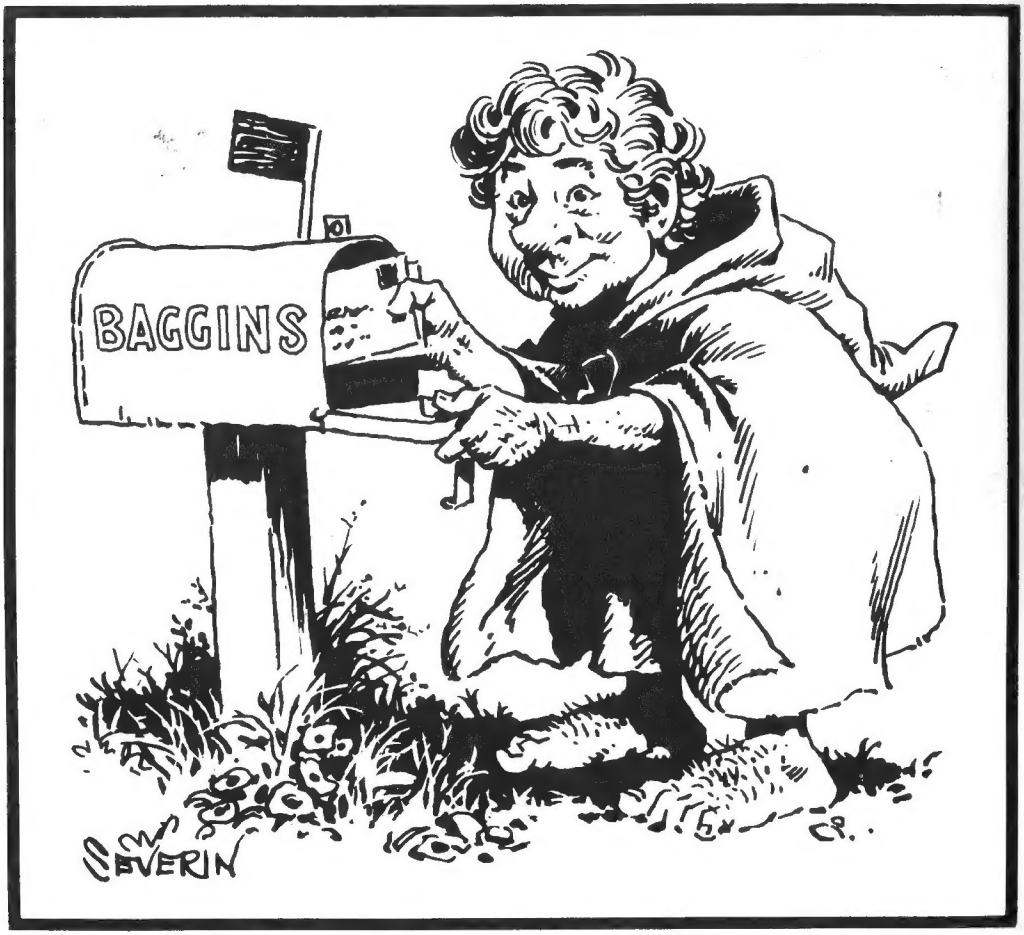

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THE ROCKET'S BLAST COMICOLLECTOR NO. 130

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IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR
SEPTEMBER 1976

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

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CIRCULATION: 1700 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues $6.50, 10 for $12.00, 15 for $14.50, 20 for $19.00
FIRST CLASS: 5 issues $8.50, 10 for $16.00, 15 for $20.00, 20 for $26.00

SINGLE COPY: Third Class-$1.50, First Class-$2.25
IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.75 EACH FROM THE S.F.C.A.

#'s 52, 56, 57, 58, 93, 106, 107, 117, 120, 121, 123, 124, 125, 127, 129

THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 1445 N.W. 180th TERR., Miami, Florida 33169. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: Brad Epstein, Ralph Fowler, Mike McKenney, Don Rosa, Bob Susor and Mike Zeck.
Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: OCT. 15
NOV. 26

PLEASE NOTE: WHEN MAKING PAYMENT FOR ANYTHING FROM OUTSIDE OF THE UNITED STATES, PLEASE MAKE PAYMENT EITHER IN AMERICAN CURRENCY OR ELSE VIA INTERNATIONAL MONEY ORDER. CANADIAN CURRENCY IS NOT APPRECIATED AS ITS FACE VALUE IS LESS THAN AMERICAN CURRENCY WHEN IT IS EXCHANGED. CANADIAN CHECKS MUST BE MADE PAYABLE IN AMERICAN CURRENCY BUT NOTE THAT THEY REQUIRE THIRTY DAYS TO CLEAR.

RBCC BACK ISSUES

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AVAILABLE BACK ISSUES - $1.75 each

#56-68 pages-Wally Wood cover of Daredevil vs. Dynamo, Article on suit over name of Captain Narvel, Article on THE GREAT RADIO HEROES, and more.

#57-72 pages--John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.

#58-60 pages--Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

#93-108 pages--Black Terror cover by Fantucchio, article on Multicon, "The Williamson Collector", Information Center by Ray Miller, Ghost Rider index, Comic Collectors Comments, SF IN REVIEW, "Pulps" on Horror Stories & Terror Tales, and more.

#106-100 pages--Don Newton cover of The Plantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel, Jr. art.

#107-100 pages--Color cover of Capt. Marvel, "Cliff-hangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World", with part one of a CAPT. SCIENCE reprint.

#117-84 pages--Color cover by Berni Wrightson, back cover by Wrightson and Zeck, article on THE GREEN HORNET tv series, "Subjectivity" part one drawn by Mike Zeck, "EC Artist Collector", THE PERTWILLABY PAPERS part one, Comic Collectors Comments, Information Center by Don Rosa, tv's AVENGERS part 4, WILD WILD WEST 2nd season, George Pal's Puppetoons and more.

#120-88pages--Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Re-visited", "Pertwillaby Papers" conclusion, EC comics articles, etc.

#121-80 pages--Full color cover by Don Rosa; this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sunpot", a retrospec-tive look at Bode's work and career by George Beahm and much more including a great deal or rare, little seen Bode art.

#123-84 pages--Front and back cover by Steve Fabian of scenes from MAXOR OF CIROD, "A Look At Space:1999", "JAWSMANIA STRIKES!", "Maxor" part 2 by J.A. Richardson, werewolf strips drawn by Kerry Gammill and Alan Hanley, report on the Orlandocon, "EC Artist Collector", part 2 of Dell Comics column on "Pogo" and regular features.

#124-84 pages--Two color front cover of Warlock by Bob Susor, back cover of Conan by Mike Zeck; "Subjectivity" part 1; "Maxor" part 3; nine page article on "The Outer Limits"; E.C. Artist Collector, and other regular features.

#125-84 pages--FULL COLOR front and back covers by Wrightson, "Subjectivity" part two, "Maxor" part four, "Kelly-Pogo Portfolio" part one, "Dr. Wertham and the Classics Horror", "E.C. Artist Collector", "Information Center" by Don Rosa, Comic Collector's Comments, Critique, etc.

#127-84 pages--Front cover by Kerry Gammill, back cover by Steve Fabian. Part four (conclusion) of "Subjectivity", article on Russ Manning's "Magnus, Robot Fighter", Kelly-Pogo Portfolio with old Collier's article re-printed, DELL COMICS on Frank Thomas, article on "Star Trek: New York" with Don Rosa art, a 12 page Informa-tion Center and more.

#129-80 pages--SPECIAL KING KONG ISSUE!!-Front cover by Tom Sutton, back cover by Tod Klein and super centerspread by Robert Kline. Kong articles cover the novel, the comic, the movie, the censored scenes, the remake, and more. Also R.C. Harvey's ZERO HERO, The E.C. Artist Collector, Information Center, Critique, RBCC Poll results, Dell Comics and more.

WANTED TO BUY: RBCC BACK ISSUES

I AM INTERESTED IN BUYING, PREFERABLY IN QUANTITY, ANY BACK ISSUE OF THE RBCC BEFORE #121 AND ALSO #122. I WILL PAY 50¢ EACH PLUS YOUR SHIPPING COSTS. ALL ISSUES MUST BE IN VERY GOOD OR BETTER CONDITION. JUST SEND WHAT YOU HAVE AND I'LL PAY YOU UPON RECEIPT. I RESERVE THE RIGHT TO RETURN COPIES THAT ARE NOT UP TO THE CONDITION REQUIREMENT I SPECIFIED. ALL COPIES MUST BE TIGHT, CLEAN AND FREE OF TAPE, AS WELL AS VERY GOOD OR BETTER SHAPE. PACKAGE WELL AND SEND BY BOOK RATE TO ABOVE ADDRESS. I WILL ALSO BUY COPIES OF RBCC #126 & 128.

DEALERS, TAKE NOTE!

THE RBCC IS FOR YOU TOO. ASK DEALERS SUCH AS BUD PLANT, BOB SIDEBOTTOM, LARRY CHARET, THE BOOKIE JOINT AND OTHERS WHO CARRY EACH CURRENT ISSUE.

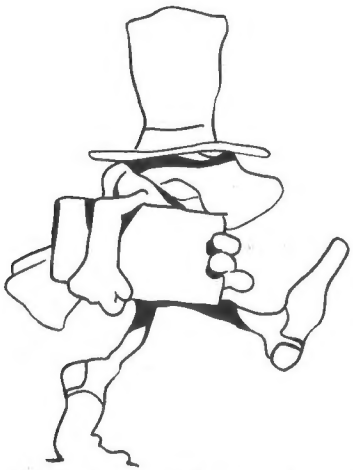
THE DEALER'S RATES ON CURRENT ISSUES ARE: 10 or more for $1.00 each, 20 or more 75¢ each, 50 or more 60¢ each.

THE DEALERS RATES ON BACK ISSUES (SUCH AS THE BODE' ISSUE, #121) ARE: 10 or more $1.10 each, 20 or more $1.00 each, 50 or more 90¢ each, 100 or more 70¢ each. IF YOU WANT TO ORDER ANY BACK ISSUES OTHER THAN THE BODE' ISSUE INQUIRE FIRST AS ONLY A COUPLE OTHERS ARE OF SUFFICIENT QUANTITY TO SELL WHOLESALE.

IT IS BEST TO ORDER CURRENT ISSUES PRIOR TO PUBLICATION SO THAT THEY CAN BE SHIPPED TO YOU AS SOON AS I RECEIVE THEM FROM THE PRINTER. AN RBCC IS CONSIDERED A CURRENT ISSUE UNTIL THE NEXT ISSUE IS PUBLISHED.

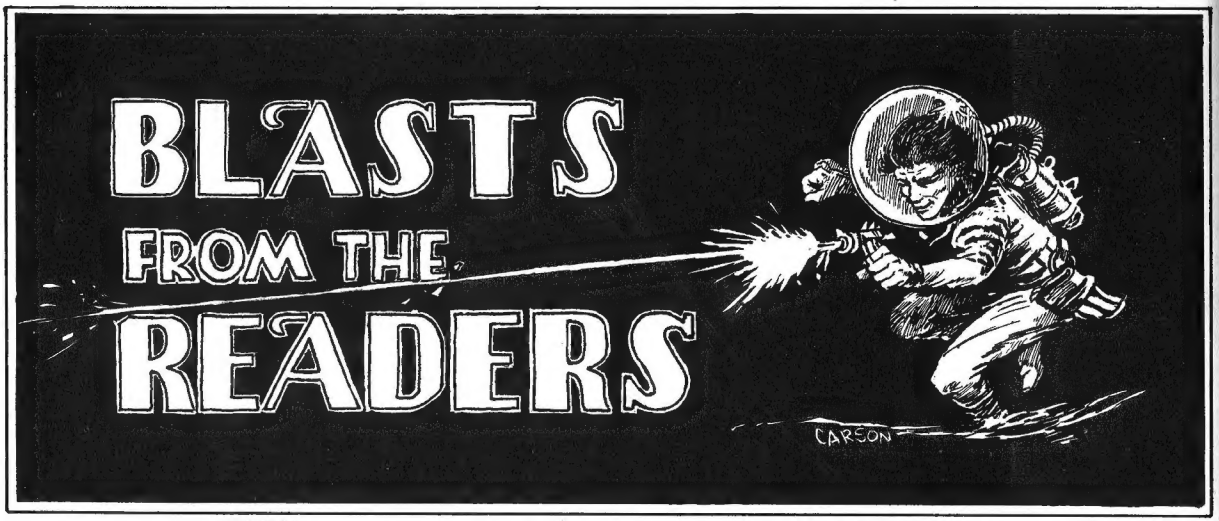
BADOO
ANNOUNCING!

A NEW TIME, A NEW PLACE, A NEW DIRECTION.



This is the time for some important announcements concerning the Rocket's Blast Comicollector. First and foremost is my change of address. The new address for me, RBCC and everything else involving me is: 1445 N.W. 180th TERRACE, MIAMI, FLORIDA 33169. If you've recently sent anything to the old address you needn't worry as it would have been forwarded to this new address. But my address isn't the only thing that has changed. You'll notice on page two that I've been forced to raise some of the subscription rates. This is partly forced by rising costs as well as the fact that the raise I instituted when the postal rates went up in December could not offset the loss I was taking on already existing subscriptions purchased when the rates were lower. Since I genuinely hate raising subscription rates (since it means that I have to work all the harder to make the magazine worth the money you pay for it) I have increased only the five and ten issue sub rates, leaving the fifteen and twenty issue subscription prices as they were, thus making them an even bigger bargain. But my end of the operation isn't the only thing that will be undergoing a change. From now on I will try and make the RBCC even more imaginative and exciting than it has ever been before. This issue marks the first full color cover painting I have run since I took over publication of the RBCC over two years ago. Others will follow. Although I have strived to present the finest material I could over the past two years, I'm also now going to try to present things which are not only very good, but very different as well. This issues reflects to a degree some of the changes of direction in the regular material as well as the feature material. I want each RBCC to be something uniquely different from the issue before. Although the RBCC will still have some of the same types of things you've seen in it before, it will also experiment and do variations of those things. One such example is the return of FILMS FANTASTIQUE which will cover top SF & Fantasy films as before, but will include new drawings done especially for that article, along with stills. Another example is a special STAR WARS issue of RBCC planned for next summer,following the release of the film,which will be done in a CINEFANTASTIQUE format and sell for $3.00 (that one issue only) to non-subscribers, subscribers receiving it as a regular issue. It cannot be done until next summer due to unavailability of publicity material until then, as well as the fact that it will take that long to organize it and do it properly. Those of you who, even after hearing all this, still want more, such as Don Rosa's INFORMATION CENTER will be pleased to hear that Don has reconsidered and decided to continue "IC" as a text only feature so that he can devote his artistic time to his strip, thus satisfying both you and himself. The RBCC is up and on the move again and I think you'll find the journey an exciting one.

JAMES VAN HISE / EDITOR



EDITORIAL

PLEASE NOTE THAT I, THE RBCC, THE SFCA, ENTERPRISE INCIDENTS, ETC ALL NOW HAVE A NEW ADDRESS SINCE I'VE JUST MOVED. MY NEW ADDRESS APPEARS ABOUT A DOZEN TIMES IN THIS ISSUE (SEE PAGE TWO, CRITIQUE, YE OLDE FANZINE SHOP, OTHER ADS) SO YOU SHOULD HAVE NO PROBLEM FINDING IT (ALTHOUGH A SHORT TIME BACK SOMEONE MENTIONED IN PASSING IN A LETTER THAT THEY HAD A HARD TIME LOCATING MY ADDRESS IN THE RBCC. EIGHT TO TEN SPOTS IN ONE ISH ISN'T ENOUGH?).

PLEASE NOTE ALSO THAT I'VE BEEN FORCED TO RAISE SOME OF THE SUB RATES (ONLY ON THE FIVE AND TEN ISSUE SUBS) AS EXPLAINED ON PAGE FIVE.

ART FANS PLEASE NOTE: THE ORIGINAL PAINTING WHICH APPEARS ON THE FRONT COVER OF THIS ISSUE OF RBCC IS AVAILABLE FROM THE ARTIST, TOM SUTTON, FOR $100.00. FOR FURTHER INFORMATION CONTACT HIM AT: 40 MARLBORO STREET, NEWBURYPORT, MASS. 01950.

SPECIAL ACKNOWLEDGEMENTS FOR THE SPECIAL EFFECTS ON PAGE FOUR GO TO ALEXANDRE KOEHN OF THE SORCERER'S APPRENTIS GRAPHICS.

THE CENTERSPREAD OF SMAUG THE DRAGON FROM J.R.R. TOLKIEN'S THE HOBBIT AS ILLUSTRATED BY STEVEN FABIAN IS COURTESY THE COLLECTION OF MARK BURBEY.

PLEASE NOTE ON PAGE THREE THAT I AM BUYING BACK ISSUES OF THE RBCC, PREFERABLY IN QUANTITY. SEE THAT PAGE FOR DETAILS.

AS I MENTIONED ON THE PREVIOUS PAGE, I'M PLANNING TO BRING BACK MY SEMI-REGULAR COLUMN "FILMS FANTASTIQUE" WHICH HAS BEEN ABSENT FROM THE RBCC FOR MUCH TOO LONG. BESIDES STILLS I'LL ALSO HAVE NEW DRAWINGS TO ACCOMPANY THEM. RALPH FOWLER IS CURRENTLY WORKING ON SOME DRAWINGS OF SCENES FROM "SILENT RUNNING". RALPH LIKES TO DO DRAWINGS OF SCENES WHICH TOOK PLACE IN A FILM BUT WHICH WEREN'T PICTURED, SUCH AS HIS BACK COVER ON THIS ISSUE FROM "2001".

AS I STATED LAST TIME, UNLESS A MAJOR FEATURE FAILS TO MAKE THE DEADLINE, RBCC #131 WILL BE THE SPECIAL RAY BRADBURY ISSUE. I ALREADY HAVE A BEAUTIFUL "SOUND OF THUNDER" DRAWING BY STEVE FABIAN WHICH WILL BE ONE OF THE COVERS. TOM SUTTON IS DOING A SCENE FROM THE STORY "USHER II". DON ROSA EXPRESSED INTEREST IN DOING A SCENE FROM THE STORY "THE COFFIN" WHICH JACK DAVIS DREW FOR E.C.. RON WILBER IS DOING A COMIC STRIP ADAPTATION OF ONE OF BRADBURY'S SHORT STORIES WHICH HAS NEVER BEEN ADAPTED INTO ANY OTHER MEDIUM BEFORE (AND WHICH IS ONE OF MY FAVORITE STORIES). I WON'T SAY YET WHICH STORY IT IS EXCEPT THAT IT APPEARS IN THE COLLECTION S IS FOR SPACE. THERE WILL ALSO BE AN ARTICLE THE THE E.C. COMIC ADAPTATIONS DONE OF BRADBURY'S STORIES. THERE WILL ALSO BE AN INTERVIEW WITH BRADBURY AS WELL AS AN ARTICLE HE DID FOR THE LOS ANGELES TIMES AWHILE BACK ON THE NEW ART BOOKS BEING RELEASED BY BALLANTINE (WHICH INCLUDES THE FRAZETTA VOLUME). PLUS THERE WILL BE OTHERS WHICH ARE STILL BEING FIRMED UP AT THIS TIME. I THINK YOU'LL FIND IT A VERY "SPECIAL" SPECIAL ISSUE.

* * * * * * * * * * * * * * *

A SCREECHING LAST MINUTE ANNOUNCEMENT! DON ROSA HAS JUST INFORMED ME THAT HE HAS RECONSIDERED HIS DECISION TO SUSPEND THE "INFORMATION CENTER" AND WILL INSTEAD, BEGINNING NEXT ISSUE, CONTINUE IT AS A TEXT ONLY FEATURE WHICH HE SAYS WILL PROBABLY HAVE JUST AS MUCH MATERIAL IN IT AS BEFORE BUT MINUS HIS DRAWINGS AS HIS ARTISTIC TIME WILL BE DEVOTED TO HIS NEW "PERTWILLABY PAPERS" ADVENTURE.

* * * * * * * * * * * * * * *

Dear Jim:

I realize it's a little late now, but I want to thank you for RBCC #121 (the Bode' issue). Through it I discovered Vaughn Bode', and because of it I have come to appreciate his work.

This issue of RBCC (#128) I was introduced to another extremely creative man, Kenneth Smith. Because of the impressive article about him, I picked up PHANTASMAGORIA #1-3 at a con. The amount of effort put into these books and the high quality reproduction make these fantastic zines that are well worth the $5.00 price tag.

If not for RBCC, I might never have discovered these two men, or their incredible work. I guess that all I can say to you is...THANKS.

Kingsley E. Kelley
P.O. Box 335
Brandon, Oregon 97411

Dear Editor: [UH OH...EDITOR]

I want to tell you that I was extremely disappointed by the latest issue, #128, of RBCC.

The reason that I sent for it was the Neal Adams interview, which you advertised quite heavily in TBG. Much to my dismay, instead of reading a new interview with my favorite artist, I read a dull interview that was three-quarters of a year old. That's news? Ha! [ACTUALLY, IT WAS 6 MONTHS OLD, NOT 9 MONTHS OLD AS YOU STATE].

I spoke with Adams quite extensively at the Miamicon and I got much more interesting information from him than your "crack team" of interviewers received. For example, he told me that many fans thought that artist Sal Amendola is actually Adams using a pen name. Why? Because if you rearrange the letters in Amendola's name, you get "Ol' Neal Adams." [THAT'S INTERESTING? SAL AMEMDOLA ISN'T BAD BUT HIS WORK IS HARDLY GOOD ENOUGH TO CONFUSE WITH NEAL ADAMS, AND I

NEVER DID. THAT STRIKES ME AS A CASE OF FANNISH QUIRK].

Adams also mentioned his work on several famous projects for which he received no credit, just personal satisfaction. And, he also mentioned his work on the Conan B&W story, but since it already came out and we all know that he never completed it, your reference to it was pointless. [NOT REALLY. I FOUND IT INTERESTING TO SEE THAT ADAMS CLAIMED IT WAS GOING TO BE "A REALLY NICE JOB" AND THEN ALLOWED HIMSELF TO BECOME SIDETRACKED.]

If your interview was more recent, or even lengthier, it would have been interesting. But, as printed, fandom got ripped. [NOT REALLY. YOURS IS THE ONLY NEGATIVE COMMENT I RECEIVED ON THE INTERVIEW, AND IN FACT I RECEIVED A PHONE CALL FROM ENGLAND FROM A FANZINE EDITOR REQUESTING PERMISSION TO REPRINT IT.]

The only good thing in the issue was Don Rosa's column. Unfortunately, Information Center is often the only thing worth reading in recent issues of RBCC. [OF COURSE! THAT EXPLAINS WHY THE CIRCULATION HAS BEEN ON A STEADY INCREASE FOR THE LAST SEVERAL MONTHS WHEREAS A YEAR AGO IT WAS DECLINING, AND WHY DEALERS BUY 500 COPIES OF EACH ISSUE, MANY OF THOSE COPIES BEING STANDING ORDERS, BUYING THE MAGAZINE SIGHT UNSEEN.]

David Rutman
9 Monroe Place, Apt. 9-D
Brooklyn, N.Y. 11201

Dear Jim:

I just received #128. It was great as usual. It's the only fanzine I can really enjoy. I go to TBG for ads, but here is my comic fandom information.

I hope you get more Pogo material for I love Walt Kelly's works.

And especially the Neal Adams' article. There was some stuff I didn't know but it's the most up to date article since COMICS UNLIMITED. I collect his Green Lantern's.

Keep up the brilliant work on one of the oldest and best fanzines ever: RBCC.

Patrick Choi
619 Autumn Wood
Houston, Texas 77013

Dear Jim:

The RBCC is undoubtedly the finest consistently produced fanzine around. I particularly enjoyed SPACED: 1998 1/4. That satire really hit home. Keep up the all around fantastic job!

David Donovan
1704 Terrace Drive
Carroll, Iowa 51401

James,

I received the August RBCC today, and was very pleased with the Kong coverage. I just caught it recently on TV locally, and it made a good supplement to my viewing. Disappointingly, it was the same old censored film, so the photos from the version I have yet to see were extremely interesting.

I'll miss Rosa's column--it was that which got me to subscribe in the first place. He is extremely knowledgeable, witty, and talented, but I'd rather take some Rosa than no Rosa, so if you just run his very excellent cartoons I'll be happy.

One jarring note about the whole issue, and I'm going to come down with a heavy hand on this, because I believe it involves a screw-up that never should have happened: Mark Burbey's comment on page 41: "One trigger-happy fan suggested that Frank Robbins and several other inept artists by (sic) killed. (Now I'd like to have a hand in that.)" is the most irresponsible, crass, and moronic statement I have ever seen in print in any fanzine (and I've been reading them since 1959.)

You can ascribe it to a young writer being facetious, but I didn't notice any disclaimer accompanying the statement (usually the writer will notice what he's done, and put "Just a joke!" or "Don't take me seriously, guys!" in parentheses.) [YOU'RE RIGHT, A WRITER WILL SOMETIMES INCLUDE A DISCLAIMER IF HE DOESN'T KNOW HOW TO PHRASE THE STATEMENT SO THAT IT IS OBVIOUSLY A GAG, WHICH MARK DID. IT WAS AN OBVIOUS JOKE WHICH I'M SURE MORE READERS COULD IDENTIFY WITH THAN NOT AND I FIND IT INCREDIBLE THAT ANYONE FOR ANY REASON COULD TAKE IT SERIOUSLY.]

Any artist's relative merit is strictly a matter of taste, so I don't debate that. Burbey has every right to think what he wants of Frank Robbins, the only artist he named, but I doubt that he has the right to state that he would "like to have a hand" in seeing him killed. Seen in cold black type on white paper, joke intended or not, it can be construed as a real, or implied threat of murder. I know enough about the law to know that they don't look lightly upon such threats--nor should Mr. Robbins, who might see the magazine. He might see no harm in it, but if the remark had been made about me, I would be seeing my lawyer right now, about preparing a lawsuit against the RBCC and Mark Burbey... and I'd hit you for everything, including your back teeth. [I BELIEVE I HAVE HEARD OF SUCH THINGS. THEY ARE ALSO KNOWN AS OVER-REACTION].

Threat of harm aside, the statement could even be viewed as libelous, since it characterizes Mr. Robbins as "inept", which is a very harsh word. It reflects on his ability to earn a livelihood, and obviously the syndicates and publishers who have employed him for many years don't think of him as "inept."

I am bothered that something like this could have slipped by you, as editor. I know that you allow writers to share their opinions, but such flagrant violation of the law, not to mention inexcusable discourtesy in print to another human being is reprehensible.

Burbey's so-called "joke" was in abominable taste. I think he ought to write an apology to appear in the next RBCC, directed to Frank Robbins. Then I think he ought to insert one foot in his mouth and hop off, hoping it will undo the damage.

I'm not really a nit-picker. [YOU COULD HAVE FOOLED ME]. I like the RBCC, and the way it has maintained a fannish style for so many years. Your enthusiasm for your subjects shows through, and is a real relief from the pseudo-intellectual 'zines I see more and more of. You have fun presenting what you like, and it makes the RBCC fun to read. However, a little more attention to what your columnists write would be helpful, to keep the Mark Burbey's of the fan world from calling down more trouble than you could be expected to handle.

I'll be looking forward to future issues of the RBCC.

Parley L. Holman
1097 East Webster Drive
Sandy, Ut. 84070

WITH EVERYTHING THAT'S GOING ON IN THE WORLD WHICH IS SERIOUS AND WHICH IS MEANT SERIOUSLY AND WHICH ISN'T BURIED IN THE MIDDLE OF A FANZINE, I AM CONSTANTLY AMAZED AT THE THINGS PEOPLE DIG UP TO GET UPSET ABOUT.

THE POWER OF '2001'

BY JAMES VAN HISE

This fall an occurance that I've been dreading for years will finally take place. "2001: A SPACE ODYSSEY" will be shown on television, specifically on NBC. For awhile I thought it would hopefully never happen as Stanley Kubrick had been quoted as saying that he would never allow the film to be shown on the shrunken screen of a television. But for whatever reason, it is going to happen.

Why am I opposed to this? Because "2001" was made for the wide screen. Not only was it made in Cinemascope but in its original release in 1968 it was shown on the super wide screen of Cinerama theatres. It is seldom seen like this anymore, even though it is constantly in rerelease, because of the dwindling number of Cinerama theatres still in existance. They still have one in Houston and another in Los Angeles but many of those which existed in 1968 are just no more.

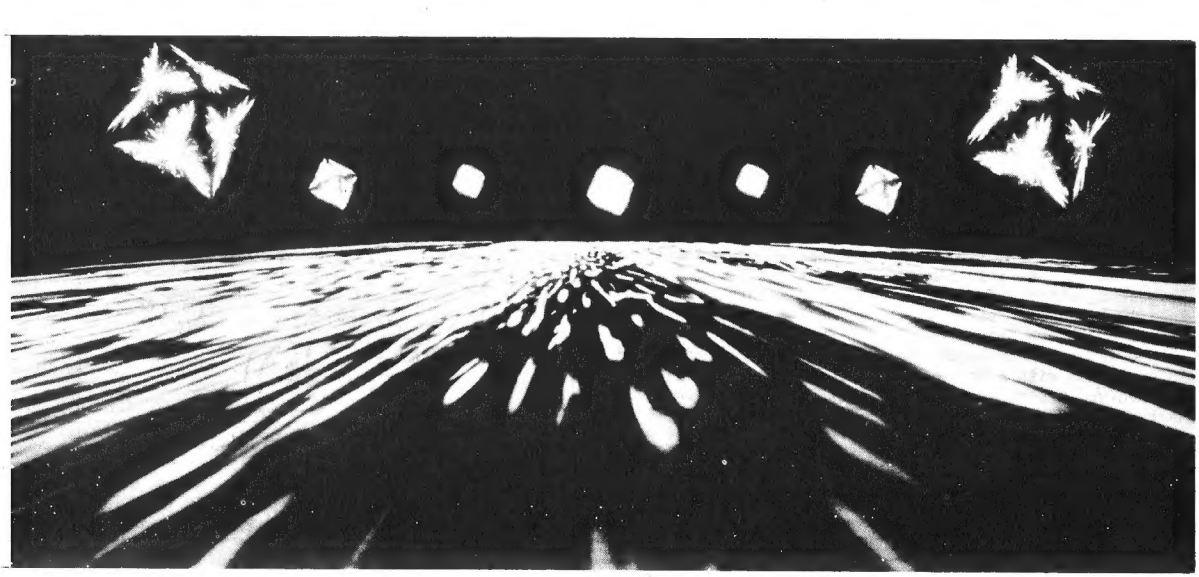
The major loss which will occur when it's shown on TV, and this is true of most cinemascope films, is that the very long rectangular image will have to be cut down to fit the almost square screen of a TV. This is done either by chopping off the ends of the image which are too long to fit on the screen, or else by using the portion of the image in which the most action is happening. They can also use the process of moving the camera back and forth over the image to catch the best parts. So if you think seeing it on TV will just be like seeing it in a theatre, only smaller, you're mistaken.

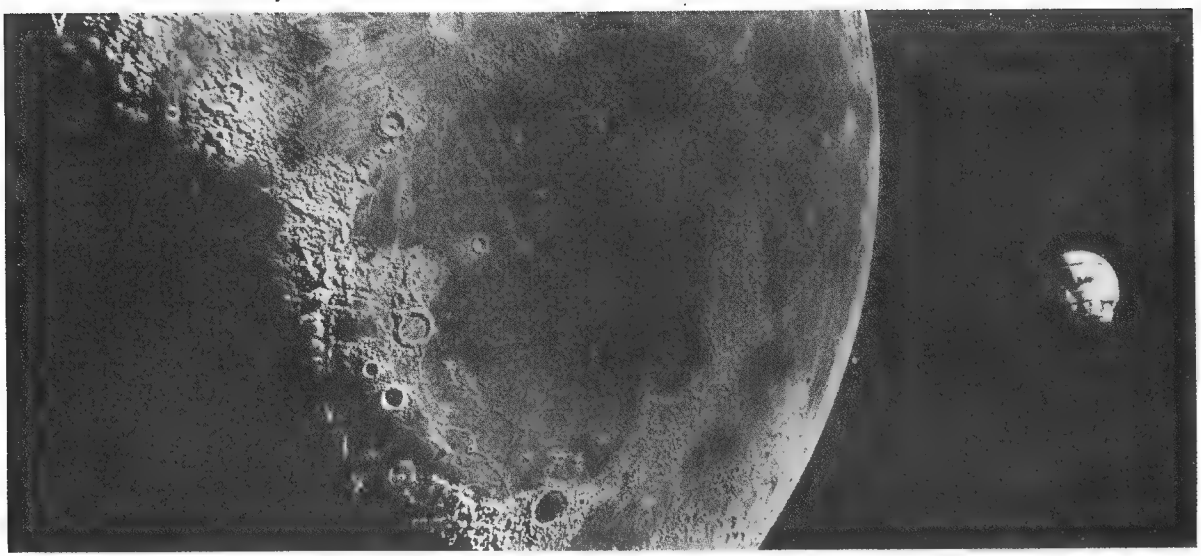
It will be impossible for the television screen to capture the sprawling vistas of the Dawn of Man or the depths of space.

"2001" is a film which spreads itself out before you on the wide screen, overpowering you with its incredible visual arrays and involving you in its tale which slowly unravels, at times seemingly without reason, until ultimately the pieces click into place to form a story whose beginning is with the very first man, that of the lowest order, and whose end is with the ultimate man, of the highest order, and all of it tied together by the unseen alien intelligence whose tool is the cold black monolith.

The film achieves a surprising degree of realism by showing much of what happens without a great deal of discussion about it. It forces the audience to pay attention and dispenses with the annoyance of having one of the characters describe what we just saw so as to point out the significance in reference to the ambience of the plotline.

"2001" utilizes a unique form of cinematic storytelling, the type which comic books have often used so well; that of wordless images to convey the message, to force the reader to realize for himself what is happening in the progression of scenes from one to another. But comics have seldom attempted this on the sustained level used in the film although they have shown that it works. But whereas comics have often limited the nonverbal storytelling to long fight scenes (ah, the silent majesty of the sunday punch), "2001" carries the concept much further. Comics have been reluctant to try this, even when the writer of the comic has also been the artist (a writer is more into playing with words whereas a writer/artist can more accurately see the value of both). This is why I was so surprised when Jack Kirby opted for wordy narration of scenes in his comic book adaptation of the film, when the film itself presented those same scenes as sprawling poetic images splashed on the screen, a method which is ideally suited for comics. Kirby has long been admired as one of the best storytelling artists in comics. He virtually singlehanded popularized the full page and double page spead in modern comics, sprawling images which flow from one scene to the next, towering over the story as it goes. And yet he blew it in his adaptation of "2001". The full page and double page spreads he uses are often cluttered with unnecessary captioning and the scenes themselves are often poorly chosen. Kirby's "2001" could have been a supreme tribute to the storytelling of comics being cinema on paper. Instead all we're shown is that Kirby didn't understand the film. This is evident by his storytelling procedures themselves. Although Kirby obviously read the book before writing his adaptation, he didn't learn anything about the movie in doing so. He displayed this in a talk he gave at the

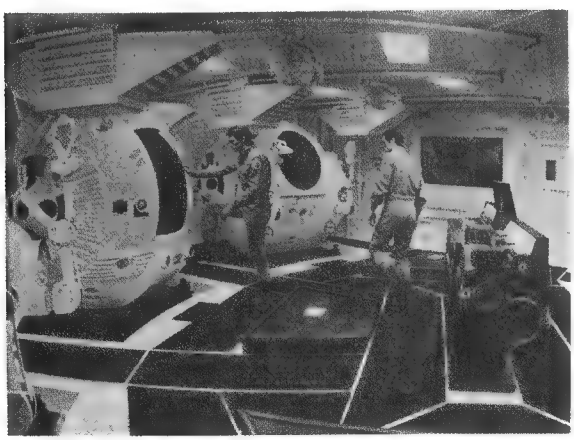


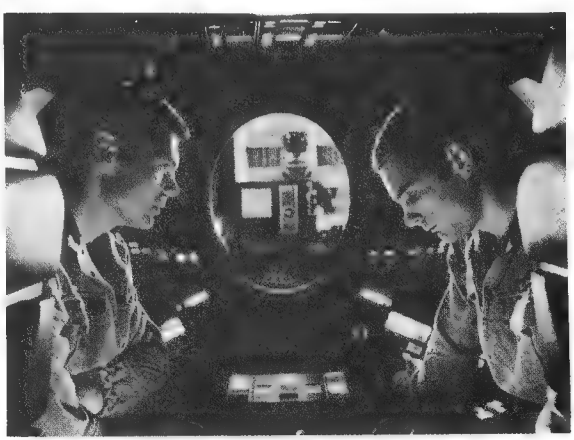


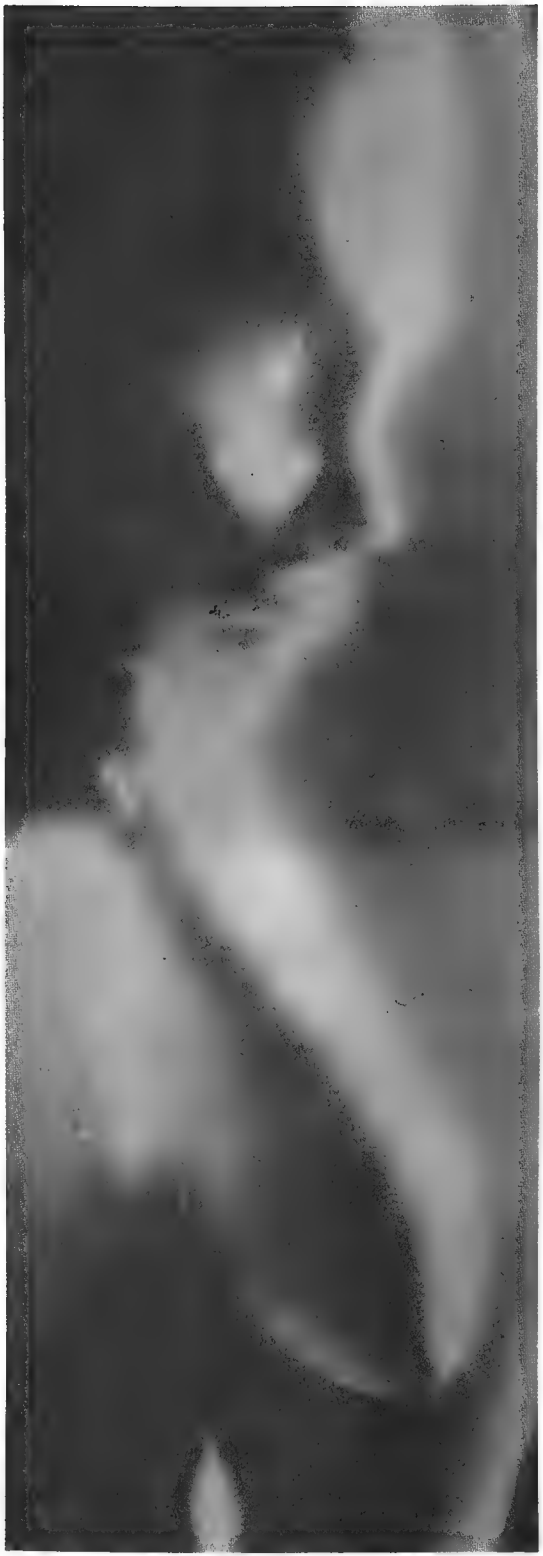
1976 San Diego Comic Convention when he referred to the transition scene between hurled bone and the modern satellite. Kirby stated that, "I liked this scene in the film and so I did it just the way Kubrick did." Wrong. Kubrick went from the hurtling bone to an orbiting satellite (which the book explains is an orbiting weapon, thus further meaning is added to the scene in that the transition is from man's earliest and most primitive weapon to the future and his most advanced weapon of that time). But Kirby ignored the key in the transition and went right to the space clipper, thus changing the scene he said was done exactly like Kubrick did it. Thus Kirby's paen of praise to Stanley Kubrick was turned into an exercise which only demonstrated that Kirby should not be his own editor. Kirby had a chance to capture the power of the film, but he fumbled it.

"2001" is a film of visual power first but its intellectual strength is not to be ignored. This is a film which captures the imagination and sweeps it up in its passage from the remote past to the glittering future. But this is not to say that "2001" is a film for everyone. Those used to the more simplistic space opera which preceeded it, and who had never read much science fiction and were thus unfamiliar with many of its concepts (such as a star gate) were more often than not mystified by it all and not only found the film hard to follow but hard to understand. This is because Kubrick wanted this film to be totally different from what had gone before. He could easily have made it a space opera, and in fact it was filmed as such and included the aliens themselves making contact with the apes in the dawn of man as well as with David Bowman after he had journeyed through the Star Gate. But when it came time to edit the pieces he had shot together, Kubrick opted for a film which very much fit the times. Kubrick turned out a film which piqued the imagination by implying many of the answers to the questions in the film, rather than outright stating them. This gave the audience more of a chance to decide for itself what much of it meant. This is the key to successfully involving an audience in a film which journeys through time and space the way "2001" did. This is not to say that it is a specific formula for unlike some formulas which work time and time again, any other film which approaches its theme the way "2001" did cannot help but be compared to it and thus suffer from that comparison. ZARDOZ, which was directed by John Boorman (and who is currently directing the sequel to THE EXORCIST), showed very heavy influences of Kubrick in that film, especially in the closing scene which spanned time with much the same approach Kubrick used in the accelerated time/evolution sequence of Bowman to Star Child. But rather than blatant imitation of Kubrick, Boorman's scene was more of one director paying homage to another.

Kubrick's "2001" is a film which is just as time-







less as it is anchored in time, and I don't mean just from the standpoint of his using specific times in the film. The journey through the Star Gate, via the special effects of Douglass Trumbull, is sixties psychodelics, "The Ultimate Trip" as the publicity campaign called it and if repeated in a film today would be looked upon as old hat. "2001" did many things on a grand scale which had never been done before, and some of them could only be done once and work.

But not all of the visual power of the film lies in the special effects of Douglass Trumbull. The film's cinematography, spacial scenes aside, is very striking and unmistakable. The dawn scene at the beginning of the film, with the colorful sky and wide sweeping plains, is unique unto itself in its visual approach. The director of THE GROOVE TUBE recognized this in the satire he did of the Dawn of Man sequence as his photography of the sky and clouds is unmistakable as being from right out of "2001" in approach. When I first saw THE GROOVE TUBE, this was immediately apparent in the slowly unfolding dawn sequence before anything but the sky was shown. This is the mark of a successfully innovative director. He knows his subject before he puts it on film. This is the major difference between the GROOVE TUBE, which succeeds as a film, and its tawdry imitator TUNNEL VISION which is a little more slick but poorly directed and conceptualized.

The uniqueness of the film's cinematography is further born out when one realizes that it is very easy to refer back to "2001" when discussing certain things done in films since 1968, but it is difficult to go through "2001" itself and look back on anything before as being a direct influence on it. Try it for yourself.

Despite the fact that "2001" has been largely responsible for propelling the medium of science fiction into respectability so that movie studios are more willing to consider them viable projects, the response from the science fiction community itself has been mixed. This is especially surprising in light of how much closer "2001" was to written SF than previous cinema endeavors had been. Harlan Ellison, who has written stories whose endings, much less purpose, have been far more murky than "2001", attacked it as being plotless and called it a bad movie because it failed to tell a story. At that time there were probably as many who agreed as disagreed. Ray Bradbury, who is largely responsible for having SF recognized as serious literature, feels much the same way about the film as Ellison does. I was especially surprised at that as I had much the same intellectual reaction to his short story "The One Who Waits" as I did to "2001". They both require a lot of thinking over to fully grasp.

There was a bit of a debate going around at that time (1968) over which was the superior film, "2001" or PLANET OF THE APES as both had been released around the same time. Traditionalists favored APES because it was easier to understand even if everything it did had been done before. There is no question now which film is the more respected and discussed, eight years later, while the other is beginning to fade along with its hirsute fad.

Such is the power of "2001" that it can survive years of discussion and analysis, that this film which explored the depths of space can itself be even more deeply explored.

Even today those discussions continue just as fresh and enthusiastic as they were eigth years ago. Books written about science fiction invariably include a chapter on the impact of "2001", so far reaching has that impact been.

From the ethereal beauty at the Dawn of Man to the fragile wonder of the star child that impact continues to be experienced and conveyed. At a recent convention "2001" was shown to an audience who sat stunned at its finale...until finally a girl began weeping and the audience broke into applause. That is the power of "2001"!

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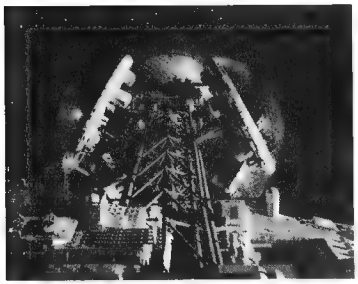
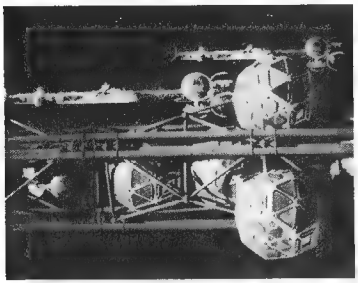
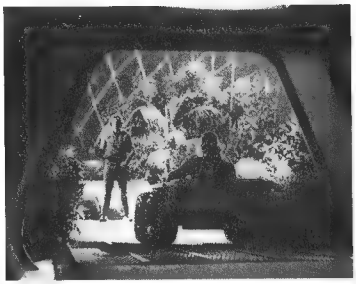
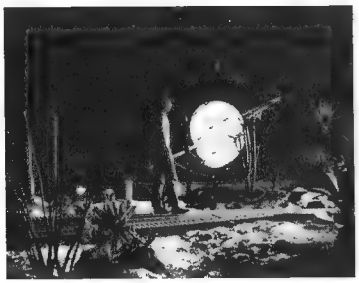
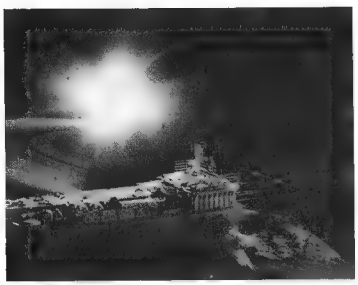
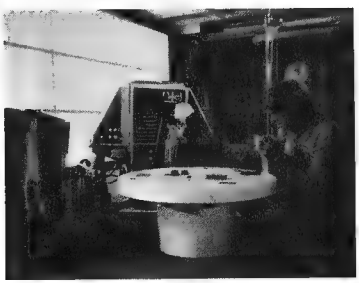
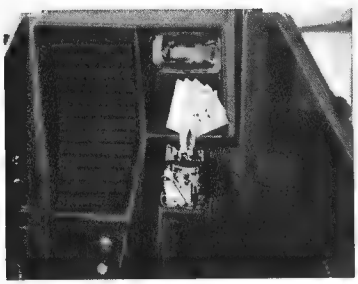
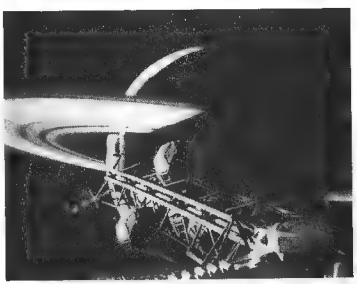




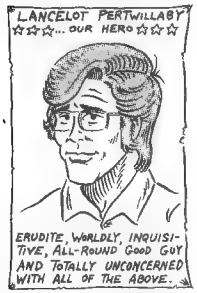


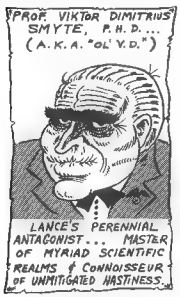


the Pertwillaby Papers

AN INTRODUCTION:


LANCELOT PERTWILLABY
☆☆☆... OUR HERO ☆☆☆
ERUDITE, WORLDLY, INQUISITIVE, ALL-ROUND GOOD GUY AND TOTALLY UNCONCERNED WITH ALL OF THE ABOVE.


PROF. VIKTOR DIMITRIUS SMYTE, P.H.D.... (A.K.A. "OL' V.D.")
LANCE'S PERENNIAL ANTAGONIST... MASTER OF MYRIAD SCIENTIFIC REALMS & CONNOISSEUR OF UNMITIGATED HASTINESS

SCHUYLER ROATCH III
LANCE'S DORM ROOMMATE
SLIMEY, DESPICABLE, PAMPERED, POMPOUS, UTTERLY WITHOUT REDEEMING SOCIAL VALUE..... FRIEND OF PROF. SMYTE.

There are a few things I'd like to mention before I allow you to step into the one-hundredth-and-twenty-eighth episode of "The Pertwillaby Papers" (an impressive number until you recall that the first 127 installments were only about 4 panels each, this episode exceeding that mark by just over 100). I noted that I've flung my lil' self into the plot with the apparent assumption that the readers are completely familiar with the characters and situations. Not all of you read the episodes reprinted in RBCC #117-120, and I don't think you were all students or faculty at the University of Kentucky in whose newspaper those first 127 episodes appeared (at least I don't recall all of your faces). Therefore, I must briefly abandon my cherished (and imagined?) subtlety and crystallize the characters and their personalities, something which I had, up till now, hoped readers would assimilate for themselves during the course of the strip.

Lancelot Pertwillaby (pronounced Per-twil'-aby, not Pert'-willaby) is a student at the medical school of some state university in some indeterminate midwest state (I'm out of college now, but we might as well leave Lance there--it's a handy lil' microcosm to work from). Lance is brilliant, erudite, astute, thirsty for knowledge and resourceful in the face of adversity; however, he is decidedly short on common sense, and the subtleties of his surroundings continually slip by him (note, in particular, his oblivious oversight of Prof.Smyte & his murderous intents). Lance has no hobbies or liesure pasttimes that I can determine, save reading dictionaries & encyclopedia. He probably doesn't go to movies, watch TV or read comics (though I'm sure he's still an expert in these fields as well as others); I'd imagine he's a dreadful bore in person and I can't account for Feather's interest in him.

Feather Fluff (I believe I used to call her Feather Fluffnothin, but that sounds too contrived so I think I'll alter it a bit since nobody's paying attention anyhow). Feather is Lance's constant, loyal & loving companion, a co-ed for whom he feels what I imagine is platonic love à la Steed & Peel, nothing more. Superficially, Feather is a stereotype dizzy blonde character; on the other hand (although I seldom succeed in bringing out this part of her personality) Feather is remarkably intuitive and oddly sagacious when the chips are down -- ergo, the two combined, Lance & Feather can form an incredible duplicity, a third person (uh...what's the psychological term for that?) of fantastic ability - but still no match for the awesome malevolence of Prof.Smyte.

Prof.Viktor Dimitrius Smyte. A villain. THE villain. For reasons revealed in early episodes which are now totally academic, Prof.Smyte HATES Lance. Actually, he hates everyone, Lance in particular. 3 decades ago the professor was mixed up with a certain foreign political faction of classic villains; however, be assured that Smyte was not "only following orders"...he was one of the ones giving them. The pleasure of Smyte's company is being sought by certain Semetic clubs and special interest groups in Nuremburg...but that's all in the past, and to hold a man's past errors and transgressions against him would be, in this case, only fair. Smyte is superior to our hero (and everyone else) in mind & body... an Aryan superman, probably resulting from some enemy equivalent of Dr.Reinstein's Capt.America...a Doc Savage of evil. The ultimate failure of Prof.Smyte's plots is never due to an inadequacy on his part (there are none) but due to some external quirk of fate. Little is known of Smyte's private life, but his hobbies purportedly include sneaking into groceries and lacing the Purina Chow and Alamo Brand Meat-and-Bone-Meal with cyanide, making bomb-threat calls to the Jerry Lewis Labor-Day MD Telethon, and convincing people to sponsor fantasy conventions. Lance will always be found in some ignominious or humiliating situation before Smyte will, for, you see, Prof.Smyte is my favorite character.

Every villain needs his henchman, and for Smyte we have the suitably unworthy Schuyler Roatch III. An extremely stereotyped & hackneyed character, Schuyler is the snotty rich kid you've seen in Reggie, Rollo, etc., through time immemorial. Schuyler, for more of those obscure reasons, has a great dislike of Lance and will never hesitate to aid his mentor Smyte in some plot to make Lance's life miserable. The important distinction between Schuyler & Smyte is, however, that while Smyte is downright homicidal, Schuyler is more frivolous in his fiendishness. Smyte, knowing this, must perform the more murderous aspects of his plots behind Schuylers's double-breasted back; this serious omni-present potential rift between the two villains tends to make the proceedings more interesting.

As for the story itself, I try to do nothing more than entertain. No social commentary. No hidden meaning. If you find the plot to be drawn-out, complex, with many plot-threads...I've achieved my intent. However, if you find this first installment a bit talky & tedious, I apologize, but I'm trying to set up the story line as quickly a possible. Future episodes will be so action-packed as to make a Marvel fan lose air in his head.

There you have it. Now you'll spend the next 5 minutes reading what took me 4 weeks to write & draw...but such is life. If I manage to make your next 5 minutes entertaining, then my 4 weeks were quite well spent.

Then'kyo'.

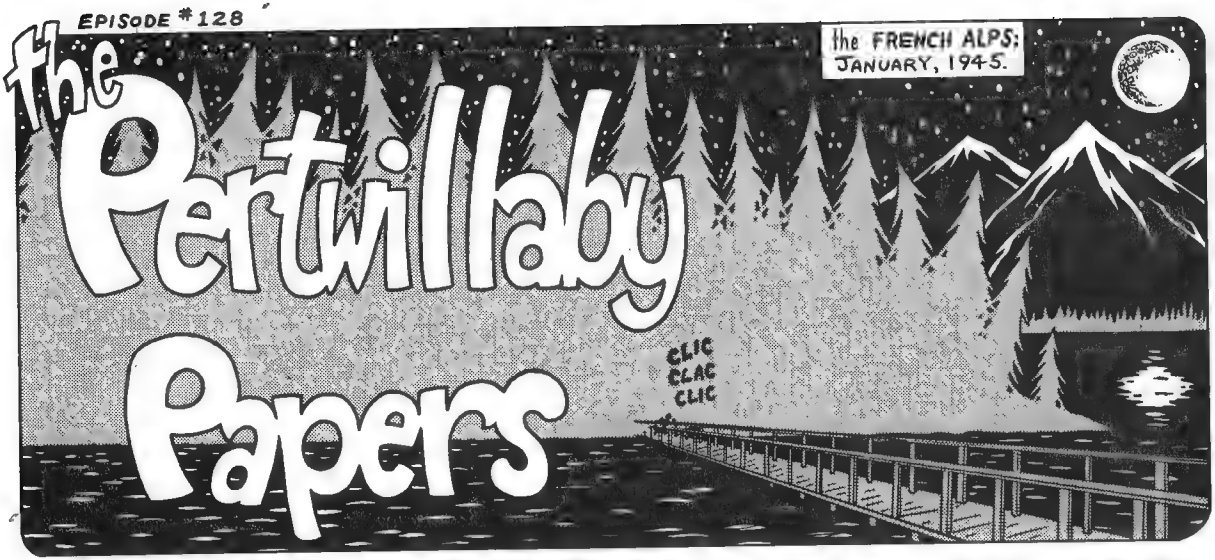
Don Rosa

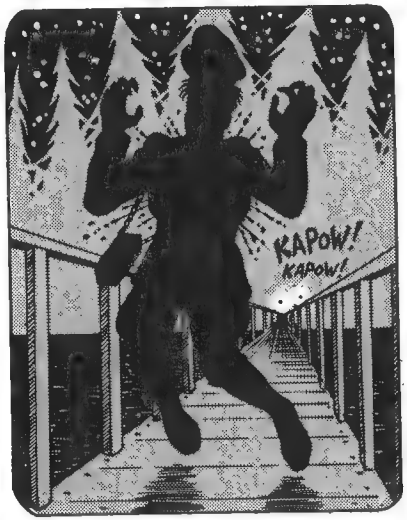
7410 Woodhill Valley Rd.
Louisville, KY; 40222

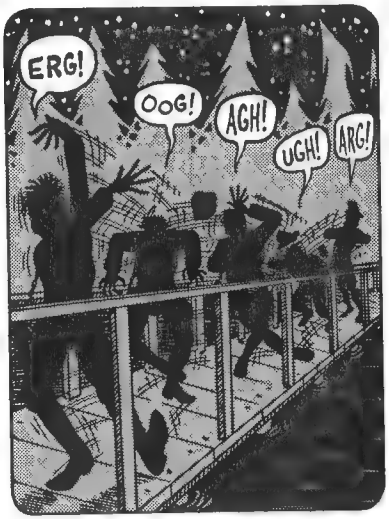
PS: If there is a half-decent letterer in the audience, I would request that he move to the north-east section of Louisville so that I might make use of his abilities. ...Of course, I could probably use a decent artist & writer while we're at it...but...well...

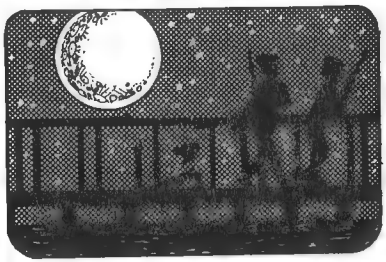
EPISODE #128

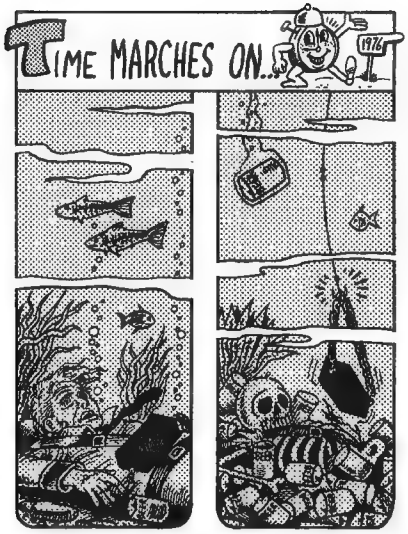
the Pertwillaby Papers



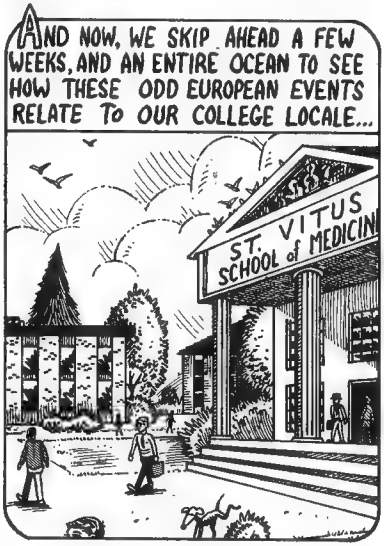


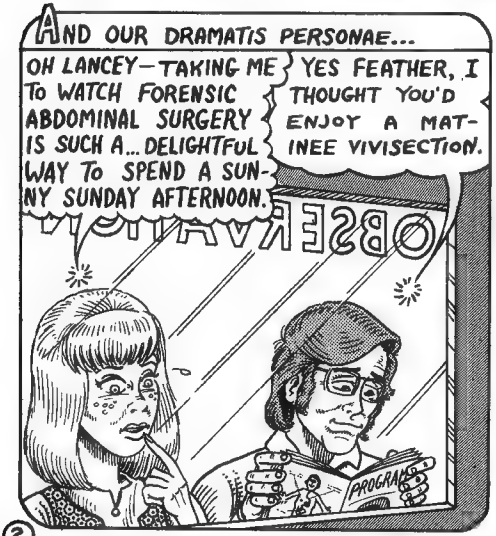




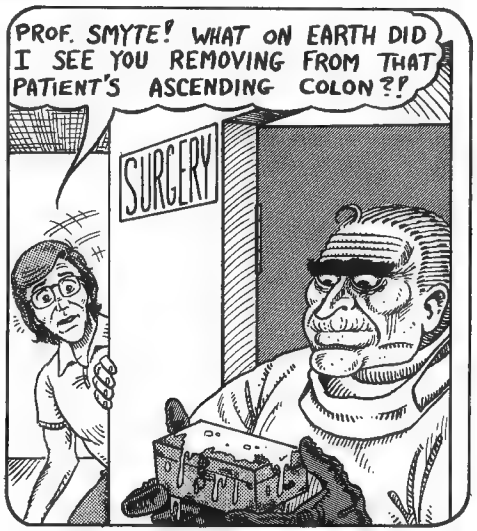

TIME MARCHES ON...
1976

SMAK
SMAK
?


AND NOW, WE SKIP AHEAD A FEW WEEKS, AND AN ENTIRE OCEAN TO SEE HOW THESE ODD EUROPEAN EVENTS RELATE TO OUR COLLEGE LOCALE...
ST. VITUS SCHOOL of MEDICIN


AND OUR DRAMATIS PERSONAE...
OH LANCEY—TAKING ME TO WATCH FORENSIC ABDOMINAL SURGERY IS SUCH A... DELIGHTFUL WAY TO SPEND A SUNNY SUNDAY AFTERNOON.
YES FEATHER, I THOUGHT YOU'D ENJOY A MATINEE VIVISECTION.
OBSERVATORY
PROGRAM

IT'S INVARIABLY FASCINATING TO WATCH HOW... GADS—LOOK AT THAT!


PROF. SMYTE! WHAT ON EARTH DID I SEE YOU REMOVING FROM THAT PATIENT'S ASCENDING COLON?!
SURGERY

AN INKREDIBLY UNUSUAL PHENOMENON, MEIN FREUNDS. ZIS FRENCH PEASANT VAS FLOWN HERE MIT SEVERE PAINS IN DER LOWER LEFT QVADRANT UF DER TUMMY. ZIS UNIVERSITY'S FACILITIES VER DER ONLY DEEMED ADEQVATE TO REMOVE VAT VAS DIAGNOSED AS VUN HELL UF A GALLSTONE.
SURGERY
IF THAT'S A TYPICAL FRENCH SPECIMEN, NO WONDER THEY CALL THEM GAUL STONES!
No, FEATHER, I...
MEIN KINDER, VE ARE NOT DEALING MIT ANY GALLSTONE. ZIS RAVENOUS FRENCH PEASANT TRIED TO INGEST ZAT SMALL STEEL BOX.
VATEFER IT ISS, IT VAS PULLED VROM A MOUNTAIN LAKE IN DER DAUPHINE ALPS UF FRANCE.
HM. WHAT'S THIS ODD SYMBOL HERE... WITH THE SKULL & CROSSBONES AND DUAL SLASHING S's?
!
MEIN GUT! DER SCHUTZSTAFFELN! DER FÜHRER'S 'SS'!
OH, PROF. SMYTE... YOU'RE FAMILIAR WITH THESE MARK'S?
NEIN! HOW VUD AN APPLE-CHEEKED ALL-AMERIKAN BOY, BORN & RAISED IN KOUNCIL BLUFFS, IOWA, ON A FARM IN DER HEARTLAND UF AMERIKA, KNOW ANYTHING ABOUT ADOLF HITLER'S ELITE STAFF GUARD... OR VATEVER ZOSE MARKS REPRESENT!?
SNAP!
WHY PROFESSOR—YOU MAY HAVE MADE A LUCKY GUESS. THIS SEEMS TO BE AN 'SS' TOP-SECRET COURIER BOX. WHAT TERRIBLE SECRET COULD IT BE HIDING AFTER OVER 3 DECADES?!
PERHAPS I VILL GET A CHANCE TO GLANCE INTO IT AFTER MY AMERIKAN LEGION MEETING ZIS EVENING.
WAIT, PROFESSOR— WHY DON'T WE TAKE A LOOK IN IT NOW?
VELL... ...ER...
GLOM!
ZING!
ZIP!
ONE OF THE SURGICAL INSTRUMENTS SHOULD OPEN IT... HM... SCALPELS, RETRACTORS, SUTURE NEEDLES... NOTHING SEEMS TO WORK—
HERE LANCEY, TRY THIS.
CLICK
THANKS FEATHER - THAT DID THE TRICK.

GIFF ME DAT BOX, PERTVILLABY! ZUMTIMES DESE SS KOURIER BOXES HAD DEADLY BOOBY TRAPS!

ZIP!

BUNDERSTAG! SULFURIK ACID!

SPRITZ!

NO, PROF. SMYTE... SIMPLY A JET OF FLUID FROM THE EXCURRENT ORIFICE OF A FRESHWATER BIVALVE MOLLUSK WHO GAINED ENTRANCE VIA ONE OF THE RUSTED-OUT HOLES IN THE BOX. YOU APPARENTLY AROUSED HIS PIQUE WITH YOUR ROUGH HANDLING OF HIS HOME. FORTUNATELY, THE BOX'S CONTENTS ARE ON REASONABLY WATER-RESISTANT STOCK.

@#*!

BLECH! BILE UND GASTRIK JUICE!

YES, WE DO SEEM TO HAVE SOME MANNER OF SS DISPATCH HERE. I...

ALLOW ME TO READ ZIS PERTVILLABY. I'M QVITE GOOT MIT DRAMATIK RECITATIONS.

IF I KANNOT KEEP ZESE KONTENTS TO MINE-ZELF, VE MIGHT AS VELL ALL HEAR ITS SEKRETS SIMULTANEOUSLY.

ZIP!

ZING!

HIMMEL! DIS IZ ZOME HOT STOFF! IT ISS AS FOLLOWS: "SECRET DISPATCH—URGENT—JANUARY 5, 1945. TO: ADOLF HITLER—REICHS CHANCELLOR. BY YOUR ORDER OF DEC. 16, 1944, I HAVE INITIATED THE PRECAUTIONARY MEASURES SUGGESTED BY THE FÜHRER TO ENABLE A 4th REICH TO BE FINANCED SHOULD THE IMPOSSIBLE ONE-IN-A-BILLION CHANCE COME TRUE, AND THE 3rd REICH FALL. ONE: THE WORLD'S LARGEST AND MOST VALUABLE PRIVATE ART COLLECTION WILL BE IMMEDIATELY REMOVED FROM KARIN HALL IN SCHORFHEIDE, THE LODGE OF REICHSMARSCHALL HERMAN GOERING (HERM WILL BE NOTIFIED LATER); TWO: THIS ART ASSEMBLAGE WILL BE TAKEN BY RAIL TO..." DER REST UF DAT PARAGRAPH ISS ILLEGIBLE.

ZEN: "THREE: SUPERVISOR MARTIN BORMANN, WHO WILL SEE THE COLLECTION TO ITS DROP POINT, WILL THEN MAKE RENDEZVOUS AT THAT POINT WITH A LONG-RANGE JUNKERS BOMBER DISPATCHED FROM A SECRET NIGHT-FIGHTER BASE ON THE BALTIC ISLAND OF BORNHOLM." (...AN UNREADABLE SEKTION)"...LOCATION OF THIS SITE WILL BE KNOWN ONLY TO THE TWO OF US, BORMANN, & MAJ. OSCAR MEYERWIENER, A TRUSTED LUFTWAFFE ACE WHO WILL PILOT THE JUNKERS. THIS ART COLLECTION WILL BE SOMETHING CERTAIN TO RETAIN ITS VALUE, AND EVEN APPRECIATE, IN ANY FUTURE ECONOMIC FRAMEWORK, & WILL BE SAFE IN THIS REMOTE LOCATION I HAVE CHOSEN UNTIL THE FÜHRER DECIDES TO EFFECT ITS RETURN. OFFERING PREMATURE CONGRATULATIONS ON YOUR DEFENSIVE VICTORIES AT REMAGEN & VISTULA, I REMAIN YOUR LOYAL HEINRICH — SIGNED: HEINRICH HIMMLER-SS REICHSFÜHRER."

DIS ISS INKREDIBLE! EVEN I AM IMPRESSED!

ZOUNDS! DO YOU REALIZE WHAT THIS MEANS? WITH HIMMLER DEAD & BORMANN MISSING THESE 3 DECADES, IT MAY BE JUST POSSIBLE THAT THIS CACHE OF LOST ART TREASURES, LOOTED FROM MUSEUMS & CHURCHES THROUGHOUT EUROPE, MAY STILL BE LYING HIDDEN, AWAITING RECLAMATION.

HIMMLER APPARENTLY DISPATCHED THIS COURIER BOX FROM ONE OF THOSE LEGENDARY SS "NATIONAL FORTRESSES"—A HOLLOW MOUNTAIN IN THE ALPS. YET SOMEHOW IT NEVER GOT BEYOND THAT MOUNTAIN LAKE, WHICH IN ITSELF PROVES THAT EVEN HITLER NEVER RECEIVED THE SECRET OF THE TROVE'S LOCATION... UNFORTUNATELY, NEITHER HAVE WE, DUE TO THE CONDITION OF THIS DOCUMENT... AND THERE GOES WHAT LITTLE PROOF WE HAD.

SPLAT

BUT PROF. SMYTE... HOW DID YOU READ THIS? IT'S ALL IN GERMAN! I DIDN'T KNOW YOU COULD READ GERMAN.

I KAN'T!!! I...EH... ZIMPLY TOOK DER MEANING FROM...EH...KONTEXT.

SPRITZ!

IT HAD OCCURRED TO ME THAT YOU MIGHT HAVE NORDIC LINEAGE, PROFESSOR. I MEAN, WITH THAT ACCENT THAT YOU—

VHAT ACCENT! IT ISS ZIMPLY A SPEECH IMPEDIMENT. BACK ON DER FARM IN KOUNCIL BLUFFS, I VAS VUNCE KICKED IN THE LARYNX WHILE...EH... SHOEING A BLACK ANGUS...PULLET AT AGE 10!

INTERESTING. A CHICKEN THAT WEARS HORSESHOES AND GIVES MILK IS ODD ENOUGH; BUT THE THOUGHT THAT ONE COULD LIVE 10 YEARS UNDER SUCH A STRAIN IS—

LANCEY, NEVER MIND! LET'S GO TELL EVERYONE WHAT WE'VE FOUND!

24 HOURS LATER, IN ANOTHER HEMISPHERE:

HMMMM...

the BUENOS AIRES BLAST

EVIDENCE FOUND OF NAZI ART TREASURE CACHE

AMERICAN SHOOT-CLIMB OPERATIVE ALLEGES LOST ARTIFACTS OF FLEMISH PAINTINGS

LUFTWAFFE MAJOR OSCAR MEYERWIENER SOUGHT

WHILE BACK AT ST. VITUS'...

...AND SO DR. MORPHOUS, AS I SEE IT, THE ONLY POSSIBLE MANNER IN WHICH TO INVESTIGATE THIS STAGGERING SECRET OF A DYING REICH IS TO FIND THIS LUFTWAFFE MAJOR OSCAR MEYERWIENER, IF HE'S ALIVE.

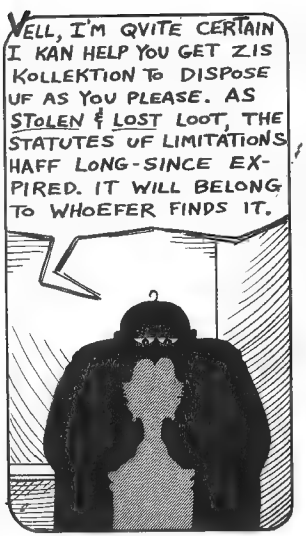
OH YES, I AGREE; QUITE.

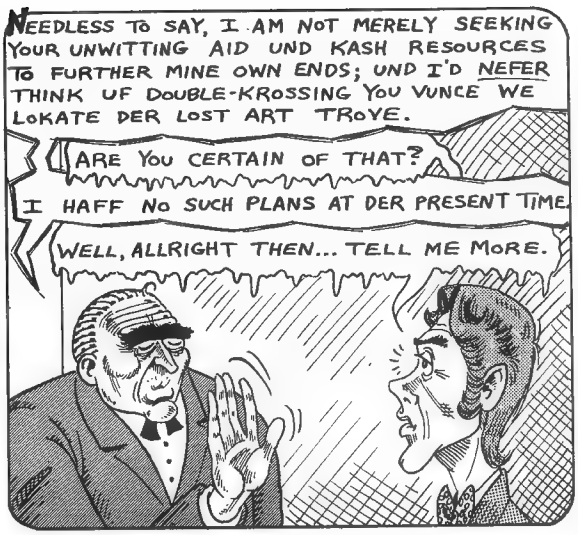
A. MORPHOUS
UNIVERSITY
PRESIDENT

THE LUFTWAFFE OPERATED REASONABLY ABOVE-BOARD, SO IT'S LIKELY THAT THIS MEYERWIENER IS NOT IN HIDING & PROBABLY USING HIS OWN NAME. WE MAY BE ABLE TO LOCATE THE MAN.

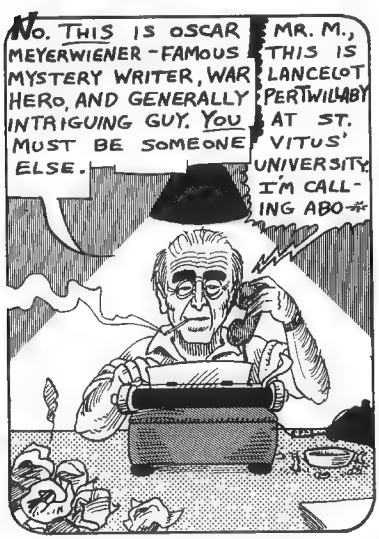
I'D SAY SO, ABSOLUTELY; NO DOUBT.

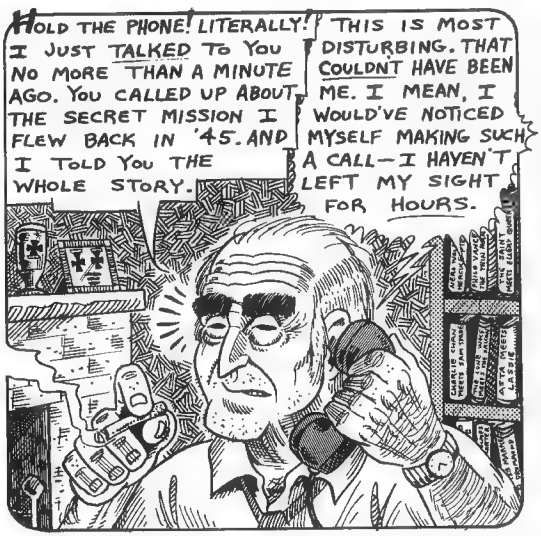
TO THESE ENDS, I'VE HAD PROF. BYNER E. CISTIMS OF THE COMPUTER DEPT. SET THE UNIVERSITY COMPUTER SYSTEMS INTO MOTION CHECKING THE PHONE BOOKS OF THE WORLD, CITY BY CITY ALPHABETICALLY. SINCE MEYERWIENER MAY NO LONGER LIVE IN GERMANY, THIS SEEMED AN APROPOS COURSE OF ACTION.
I CONCUR, WITH CERTAINTY; NO QUESTION.
the ORIGINAL ODESSA FILE
WH-WHAT WAS THAT? AN EXPLOSION ACROSS CAMPUS?
BLAM!
I BELIEVE YOU'RE RIGHT, YES; APPARENTLY.
MY STARS—IT SEEMS TO HAVE BEEN THE COMPUTER CENTER! WHOOPS—WHAT'S THAT?
CR
WHUMP!
PROF. CISTIMS! DOES THIS MEAN YOU'VE CONCLUDED YOUR RESEARCH?
YES, LANCE. BEFORE OUR COMPUTER BECAME A BIT OVER-HEATED, IT FINALLY LOCATED AN OSCAR MEYER-WIENER IN ZYXVILLE, NEW YORK, THOUGH WE DID GET HUNG-UP FOR SOME TIME ON A MEAT-PACKING PLANT IN MADISON, WISC.
CAPITAL! THANK YOU PROFESSOR; & I HOPE YOU CAN ROOT OUT THE DIFFICULTY WITH YOUR COMPUTER.
YES, I'LL JUST EXAMINE SOME OF THE FAULTY PARTS. ...I BELIEVE I SAW SOME SHRAPNEL HEADED TOWARD THE CAMPUS PARKING LOT.
YES, I AGREE; QUITE.
APPLIED SHOTTINGS
PROF. SMYTE, WHAT ARE YOU—?
SILENCE, HERR ROATCH. KOME MIT ME... I VISH TO SPEAK MIT YOU.
YOUR FATHER DER ART KOLLECTOR—VHAT VUD HE SAY VER YOU TO OBTAIN FOR HIM DIS LONG-LOST ART KOLLEKTION?
OH, THAT WOULD BE LOVELY! PATER & I HAVE BEEN A BIT ON THE OUTS SINCE I ADVISED HIM TO BUY ALL THOSE SUGAR PLANTATIONS IN SOUTH VIET-NAM.


VELL, I'M QVITE CERTAIN I KAN HELP YOU GET ZIS KOLLEKTION TO DISPOSE UF AS YOU PLEASE. AS STOLEN & LOST LOOT, THE STATUTES UF LIMITATIONS HAFF LONG-SINCE EXPIRED. IT WILL BELONG TO WHOEFER FINDS IT.

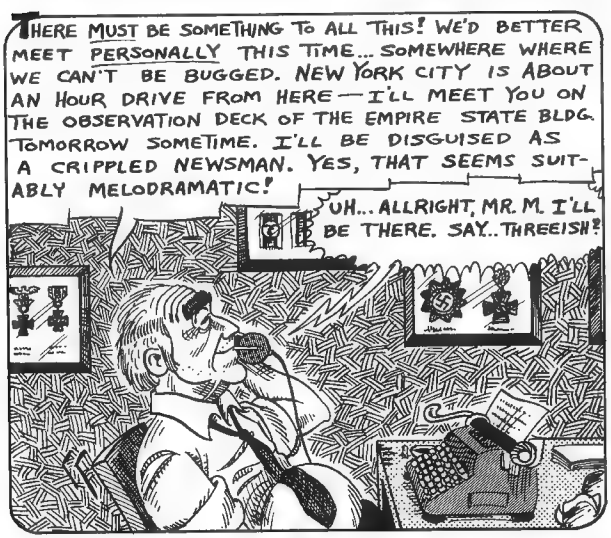

NEEDLESS TO SAY, I AM NOT MERELY SEEKING YOUR UNWITTING AID UND KASH RESOURCES TO FURTHER MINE OWN ENDS; UND I'D NEFER THINK UF DOUBLE-KROSSING YOU VUNCE WE LOKATE DER LOST ART TROVE.
ARE YOU CERTAIN OF THAT?
I HAFF NO SUCH PLANS AT DER PRESENT TIME.
WELL, ALLRIGHT THEN... TELL ME MORE.

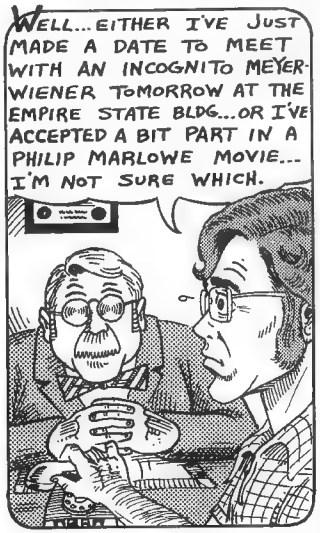
MEANWHILE:
EH-YES, HELLO? IS THIS OSCAR MEYERWIENER IN ZYXVILLE, NEW YORK?


NO. THIS IS OSCAR MEYERWIENER - FAMOUS MYSTERY WRITER, WAR HERO, AND GENERALLY INTRIGUING GUY. YOU MUST BE SOMEONE ELSE.
MR. M., THIS IS LANCELOT PERTWILLABY AT ST. VITUS' UNIVERSITY. I'M CALLING ABO-

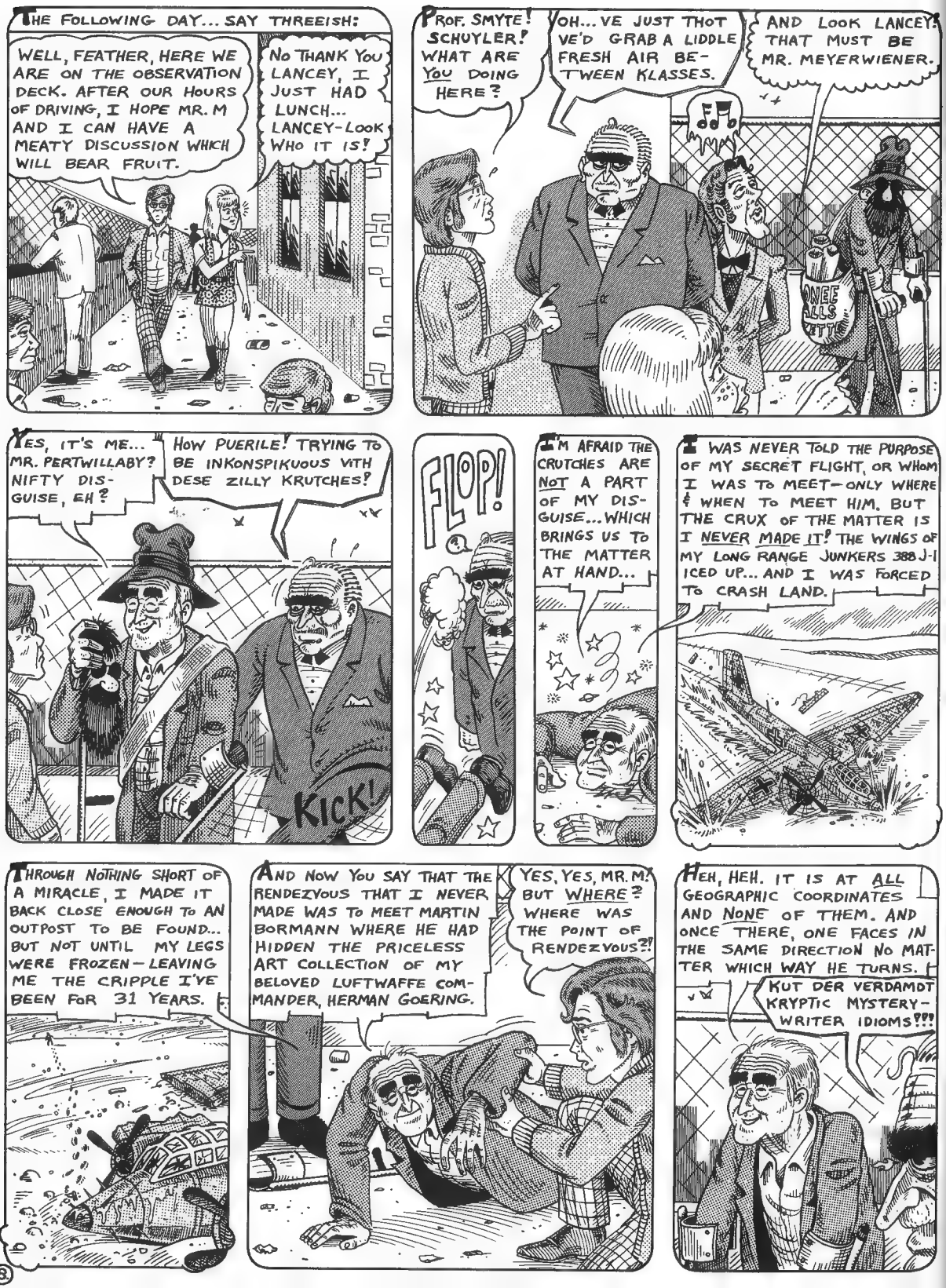

HOLD THE PHONE! LITERALLY! I JUST TALKED TO YOU NO MORE THAN A MINUTE AGO. YOU CALLED UP ABOUT THE SECRET MISSION I FLEW BACK IN '45. AND I TOLD YOU THE WHOLE STORY.
THIS IS MOST DISTURBING. THAT COULDN'T HAVE BEEN ME. I MEAN, I WOULD'VE NOTICED MYSELF MAKING SUCH A CALL - I HAVEN'T LEFT MY SIGHT FOR HOURS.

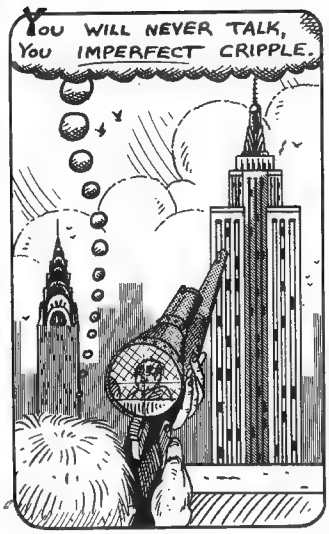
SOMETHING'S ROTTEN IN THE STATE OF JERSEY. I TOLD THE GUY ALL I KNEW BECAUSE I DIDN'T BELIEVE THIS WILD ART-TREASURE BIT IN THE NEWSPAPERS. EVEN I WRITE BETTER PLOTS THAN THAT. BUT NOW
ACME WIRE TAP KIT
ARGENTINA

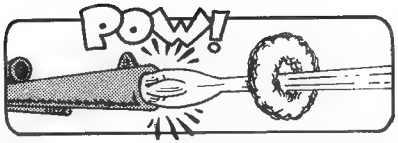

THERE MUST BE SOMETHING TO ALL THIS! WE'D BETTER MEET PERSONALLY THIS TIME... SOMEWHERE WHERE WE CAN'T BE BUGGED. NEW YORK CITY IS ABOUT AN HOUR DRIVE FROM HERE - I'LL MEET YOU ON THE OBSERVATION DECK OF THE EMPIRE STATE BLDG. TOMORROW SOMETIME. I'LL BE DISGUISED AS A CRIPPLED NEWSMAN. YES, THAT SEEMS SUITABLY MELODRAMATIC!
UH... ALLRIGHT, MR. M. I'LL BE THERE. SAY.. THREEISH?


WELL... EITHER I'VE JUST MADE A DATE TO MEET WITH AN INCOGNITO MEYERWIENER TOMORROW AT THE EMPIRE STATE BLDG... OR I'VE ACCEPTED A BIT PART IN A PHILIP MARLOWE MOVIE... I'M NOT SURE WHICH.

I'D HAVE TO AGREE, YES; MOST ASSUREDLY.


THE FOLLOWING DAY... SAY THREEISH:
WELL, FEATHER, HERE WE ARE ON THE OBSERVATION DECK. AFTER OUR HOURS OF DRIVING, I HOPE MR. M AND I CAN HAVE A MEATY DISCUSSION WHICH WILL BEAR FRUIT.
No THANK YOU LANCEY, I JUST HAD LUNCH... LANCEY-LOOK WHO IT IS!
PROF. SMYTE! SCHUYLER! WHAT ARE YOU DOING HERE?
OH... VE JUST THOT VE'D GRAB A LIDDLE FRESH AIR BE-TWEEN KLASSES.
AND LOOK LANCEY! THAT MUST BE MR. MEYERWIENER.
YES, IT'S ME... MR. PERTWILLABY? NIFTY DIS-GUISE, EH?
HOW PUERILE! TRYING TO BE INKONSPIKUOUS VITH DESE ZILLY KRUTCHES!
KICK!
FLOP!
I'M AFRAID THE CRUTCHES ARE NOT A PART OF MY DIS-GUISE... WHICH BRINGS US TO THE MATTER AT HAND...
I WAS NEVER TOLD THE PURPOSE OF MY SECRET FLIGHT, OR WHOM I WAS TO MEET—ONLY WHERE & WHEN TO MEET HIM. BUT THE CRUX OF THE MATTER IS I NEVER MADE IT! THE WINGS OF MY LONG RANGE JUNKERS 388 J-1 ICED UP... AND I WAS FORCED TO CRASH LAND.
THROUGH NOTHING SHORT OF A MIRACLE, I MADE IT BACK CLOSE ENOUGH TO AN OUTPOST TO BE FOUND... BUT NOT UNTIL MY LEGS WERE FROZEN—LEAVING ME THE CRIPPLE I'VE BEEN FOR 31 YEARS.
AND NOW YOU SAY THAT THE RENDEZVOUS THAT I NEVER MADE WAS TO MEET MARTIN BORMANN WHERE HE HAD HIDDEN THE PRICELESS ART COLLECTION OF MY BELOVED LUFTWAFFE COM-MANDER, HERMAN GOERING.
YES, YES, MR. M! BUT WHERE? WHERE WAS THE POINT OF RENDEZVOUS?!
HEH, HEH. IT IS AT ALL GEOGRAPHIC COORDINATES AND NONE OF THEM. AND ONCE THERE, ONE FACES IN THE SAME DIRECTION NO MAT-TER WHICH WAY HE TURNS.
KUT DER VERDAMDT KRYPTIC MYSTERY-WRITER IDIOMS???

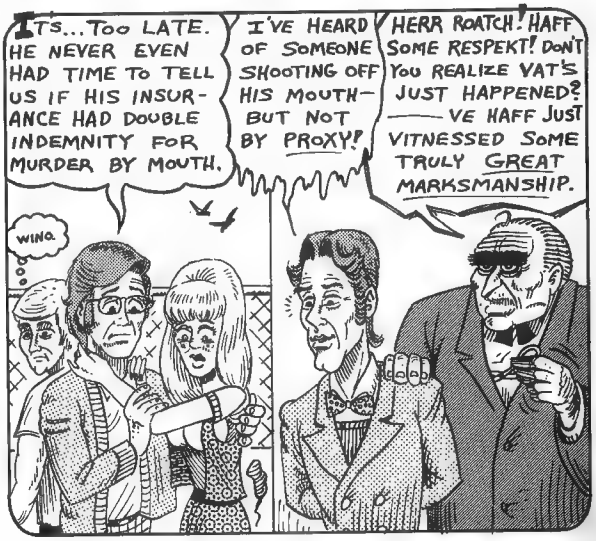

YOU WILL NEVER TALK, YOU IMPERFECT CRIPPLE.


POW!

OH, ALLRIGHT, KILLJOY, I'LL TELL YOU: MY RENDEZVOUS POINT WITH BORMANN WAS AT THE N—GUK!
ZING!
SPLAT!

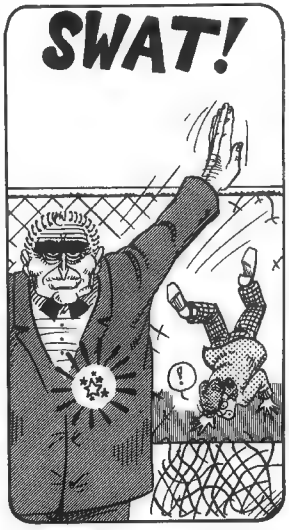
N'GUK? DAT SOUNDS LIKE IT MIGHT BE SOMEVHERE IN AFRIKA.
EASY THERE, MR. MEYERWIENER. A MISGUIDED BUG SIMPLY FLEW INTO YOUR MOUTH.
UK! UK! UK!
WELL, IT MUSTA BEEN ONE NASTY MOTHER! IT FLEW OUT THE BACK OF HIS HEAD & INTO THIS BRICK WALL!

GOOD LORD! (CHOKE.) STAND BACK! GIVE HIM AIR! THIS MAN'S BEEN SHOT IN THE TONGUE! IS THERE AN ORAL SURGEON ON THE DECK?!
QVICK, PERTVILLABY! DER DROP POINT! HURRY!
UK! UK! uk...

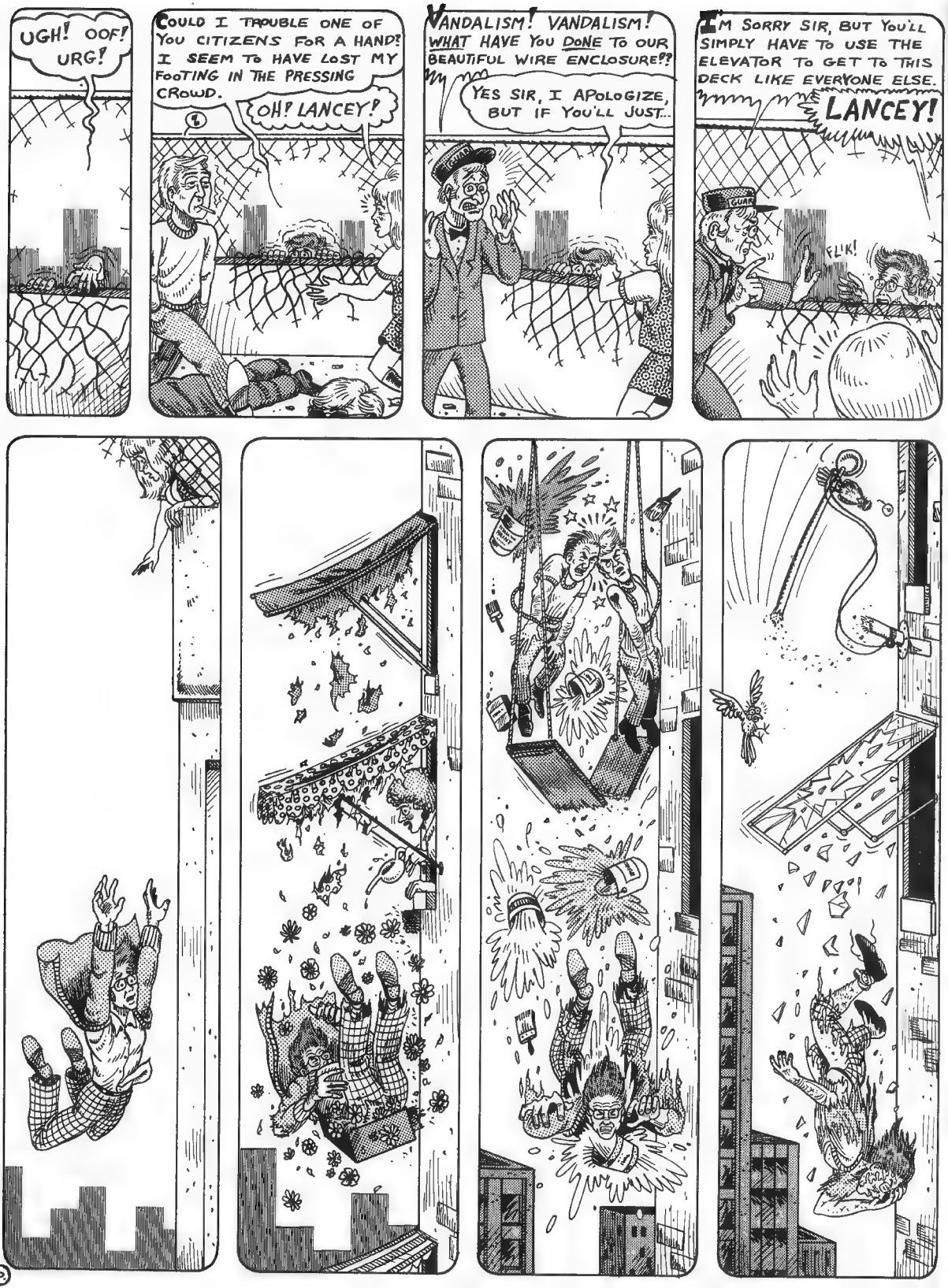

IT'S...TOO LATE. HE NEVER EVEN HAD TIME TO TELL US IF HIS INSURANCE HAD DOUBLE INDEMNITY FOR MURDER BY MOUTH.
I'VE HEARD OF SOMEONE SHOOTING OFF HIS MOUTH— BUT NOT BY PROXY!
HERR ROATCH! HAFF SOME RESPEKT! DON'T YOU REALIZE VAT'S JUST HAPPENED? —VE HAFF JUST VITNESSED SOME TRULY GREAT MARKSMANSHIP.
WINO.

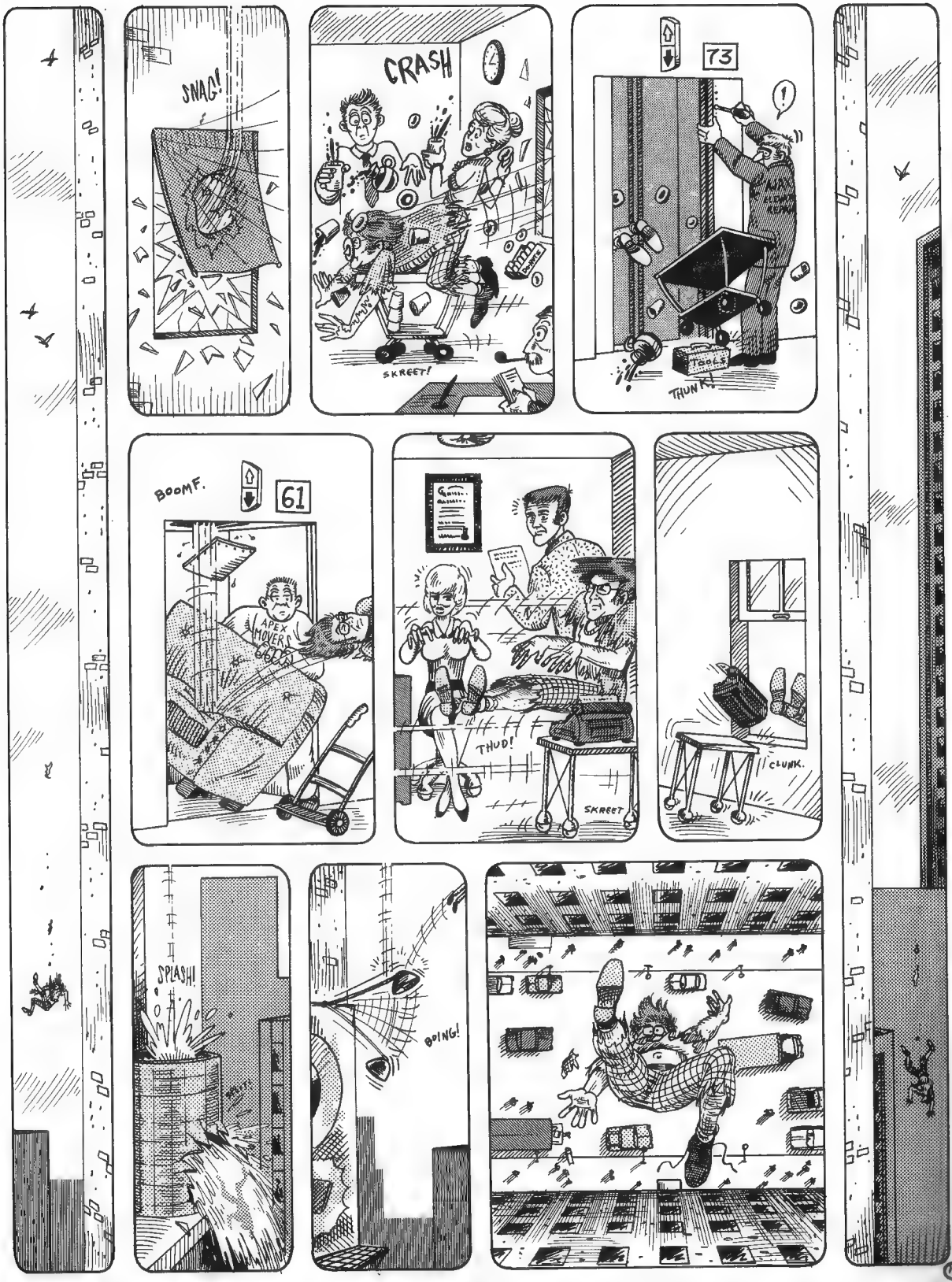
WHO COULD HAVE DONE THIS? WHY..THIS MUST HAVE SOME CONNECTION TO THAT SUSPICIOUS PHONE CALL MEYERWIENER RECEIVED JUST BEFORE I CALLED HIM YESTERDAY.
SNIP
SNIP
SNIP

SOMEONE MEANS BUSINESS! THEY MEAN TO HAVE THAT PRICELESS ART TROVE! BUT WHAT WAS OSCAR ABOUT TO SAY? WHERE IS THE DROP-POINT? WHO —?

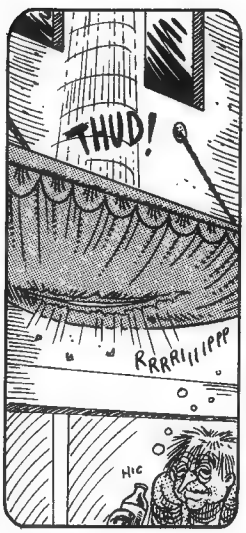

SWAT!
!

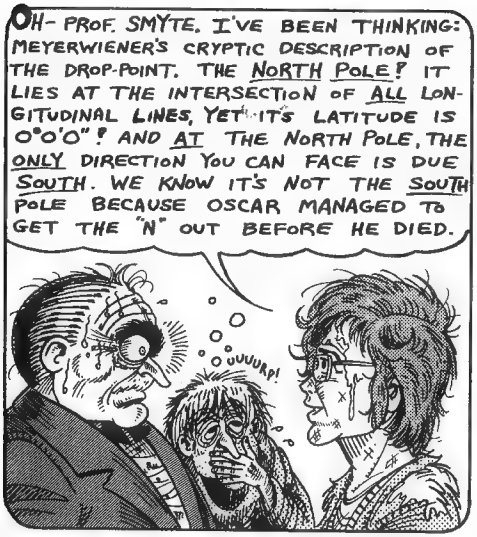
PROF. SMYTE? WHAT—?
IT VAS TERRIBLE, HERR ROATCH! IN A FIT OF SUICIDAL GRIEF, HERR PERTVILLABY HURLED HIMSELF TO DER PAVEMENT FAR BELOW. KOME. VE MUST PONDER VAT MEYERVIENER VAS ABOUT TO SAY.

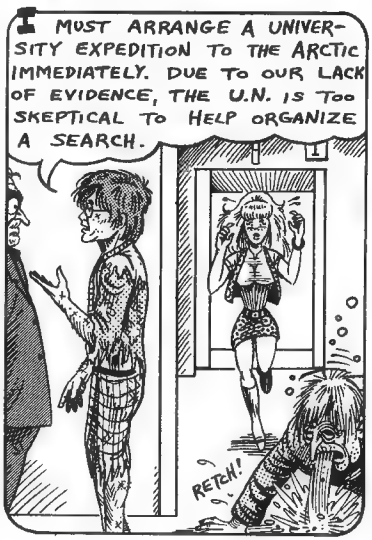

UGH! OOF! URG!
COULD I TROUBLE ONE OF YOU CITIZENS FOR A HAND? I SEEM TO HAVE LOST MY FOOTING IN THE PRESSING CROWD.
OH! LANCEY!
VANDALISM! VANDALISM! WHAT HAVE YOU DONE TO OUR BEAUTIFUL WIRE ENCLOSURE??
YES SIR, I APOLOGIZE, BUT IF YOU'LL JUST...
I'M SORRY SIR, BUT YOU'LL SIMPLY HAVE TO USE THE ELEVATOR TO GET TO THIS DECK LIKE EVERYONE ELSE.
LANCEY!
FLIK!


SNAG!
CRASH
SKREET!
73
!
THUNK
BOOMF.
61
APEX MOVERS
THUD!
SKREET
CLUNK.
SPLASH!
BOING!

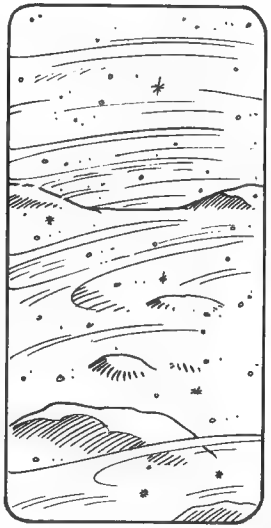
HERR ROATCH... VE MUST NOT LET HERR PERTVILLABY'S SUICIDE DETER US. VE MUST THINK UF VHERE DIS SEKRET RENDEZVOUS POINT MIGHT BE LO—
HIC

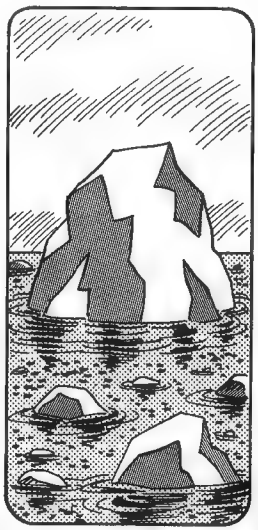


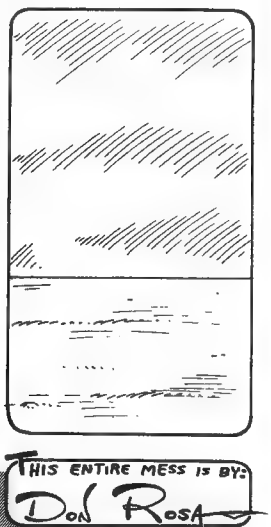

OH- PROF. SMYTE. I'VE BEEN THINKING: MEYERWIENER'S CRYPTIC DESCRIPTION OF THE DROP-POINT. THE NORTH POLE! IT LIES AT THE INTERSECTION OF ALL LONGITUDINAL LINES, YET IT'S LATITUDE IS 0°0'0"! AND AT THE NORTH POLE, THE ONLY DIRECTION YOU CAN FACE IS DUE SOUTH. WE KNOW IT'S NOT THE SOUTH POLE BECAUSE OSCAR MANAGED TO GET THE "N" OUT BEFORE HE DIED.
UUUURP!


I MUST ARRANGE A UNIVERSITY EXPEDITION TO THE ARCTIC IMMEDIATELY. DUE TO OUR LACK OF EVIDENCE, THE U.N. IS TOO SKEPTICAL TO HELP ORGANIZE A SEARCH.
RETCH!

YES, LADIES & GENTLEMEN & FRINGIES, NEXT ISSUE OUR COMPANY LEAVES ON A TORTUOUS, PERILOUS, FEAR-FROUGHT, NASTY JOURNEY TO THE BARREN, ICEY, DESOLATE WASTES OF THE ARCTIC CIRCLE — BUT IT WON'T BE AS EASY AS IT SOUNDS. WHO IS THE MYSTERIOUS MURDERER? WHAT INSIDIOUS PLOTS WILL SMYTE & ROATCH HATCH AGAINST LANCE? WHAT INSIDIOUS PLOTS WILL THE UNKNOWN KILLER HATCH AGAINST SMYTE & ROATCH? WHAT I.P.'S WILL SMYTE HATCH AGAINST ROATCH? WHAT OTHER BIZARRE CHARACTERS WILL LANCE MEET IN HIS SEARCH FOR THE LOST ART? HERE ARE SOME EXCITING SCENES FROM OUR NEXT THRILL-PACKED EPISODE!!!







THIS ENTIRE MESS IS BY: DON ROSA

introducing ComiCopia

By RC HARVEY
2701 Maplewood Dr.
Champaign, IL 61820

A DESPERATE DAMSEL IN DISTRESS
WES—BE-GAD —MAY AS YOUR NEIGHBORHOOD KNIGHT-ERRANT.
THIS RIGHTEOUS INDIGNATION STUFF IS OKAY.
FRESH MEAT 2¢

A FEW WORDS of introduction. After all, I'm about to launch at you several hundred words per issue on the subject of comics and comic art: you have a right to know wherefrom I speak. To begin, then, I should say that I'm not the World's Foremost Authority on this or any other subject. I'm just a guy like you, who's interested in comics.

My interest has so far persisted for more than three decades. It began at about the age of seven, I think--the age at which, to the best of my recollection, I began copying comic characters out of funny books. For the next twenty years, I drew cartoons a lot of the time--cherishing as my sole ambition the desire to be a cartoonist. After that, I became side-tracked by the necessity of earning a living.

In those days, I might add, there was no "fandom" as we know it now. There were no amateur publications with national circulations, no networks of letter writers--in short, none of the moral support and encouragement that such a situation offers to an aspiring cartoonist. I mention this circumstance not as an excuse for my own failure to become a cartoonist but to draw your attention to at least one of the invaluable functions that fandom fills today. In my case, I gave up the pursuit of cartooning because I hadn't the perseverance to keep at it.

Before I gave it up, however, I had drawn about six-weeks' continuity for three comic strips and tried, without success, to sell all three to syndicates. And I did some gag cartooning for magazines. After a couple of months of tramping New York from one cartoon editor's desk to another's every Wednesday, I finally sold a few. I also did some commercial art, hoping to keep the wolf from the door a little longer.

EVENTUALLY, I surrendered to the temptation that financial security offers and signed on to teach in a Kansas City highschool. I left the classroom several years ago to work for a national association of teachers of English. And I'm still there.

I "joined" (if that's the proper expression) fandom in 1972 with subscriptions to THE MENOMONEE FALLS GAZETTE, THE BUYERS' GUIDE, and RB*CC. A year later, I began a column in MFG called ANOTHER OPINION. When I asked Jim Van Hise if he'd let me do a column for RB*CC, he was kind enough to put out the welcome mat. ANOTHER OPINION still appears in MFG occasionally, dealing with slightly different subjects than this column will cover.

AT THE TOP of this page appears a montage of several of the comic characters I drew for the strips I didn't sell--as well as a couple poses of my muscle-headed superhero, Zero Hero, and his companion in arms, Starbright. Their first adventure appeared in the last issue of RB*CC, accompanied by a description of their conception and development (some of which is more appropriate background for their second adventure, appearing elsewhere in this issue, than it is for their first adventure). JVH willing, this disarming duo may appear again from time to time in the pages of RB*CC.

At the bottom of the next page is a daily installment of

one of my unsuccessful comic strips, RUNDLE. In this strip I occasionally experimented with composition and layout. In the one below, for instance, I did away with panel borders. Though scarcely a daring innovation, the objective was to enhance the eye-appeal of the strip, to make it strike the casual reader's eye as he first glanced over the comics page. If you imagine this strip appearing on a page of comics, all of which have nice, neat confining borders, you can understand the effect I was after. Hopefully, my strip would be visually different enough to leap off the page at the reader--the way Gus Arriola's GORDO did in those days (1963).

I doubt that my effort succeeds in being as startling as Arriola's layouts always are, but I thought it was successful in being a little different anyhow.

Another thing that makes the strip a little different from its imagined competitors (and hence more likely to attract the eye) is that the figures are all fully drawn, no head-and-shoulders views. Here again, the different appearance in comparison with other strips likely to be on the same page acts to catch a reader's eye.

Other eye-catching devices include strategic spotting of blacks to build up the black/white contrast in a strip. Check Art Sansom's BORN LOSER or Bud Blake's TIGER sometime to see what I mean. Both strips, in strikingly contrasted blacks on uncluttered white, leap off the page at you.

Well. That's probably enough about me. Judging from what I call "a few words," you can tell that I veer in the direction of long-windedness. And that's a fairly accurate picture of your host, as those who have followed ANOTHER OPINION will assure you. But I promise not to return to this subject for a long time.

INSTEAD, UNDER the banner Comicopia, I'll ramble through the subject of comic strip art and theory, more-or-less at random. In one regular department, I'll present clips and strips out of the Comicopia Archives (uh, my scrapbooks and filing cabinet). In another department, I'll offer a series of principles that might serve as a foundation for a critical theory of the comics; more about that in a minute.

In addition, I'll be stopping here and there to review books (both new and old) on the subject, feasting generally on the cornucopia of graphic story riches that the comics offer. I hope you'll join me.

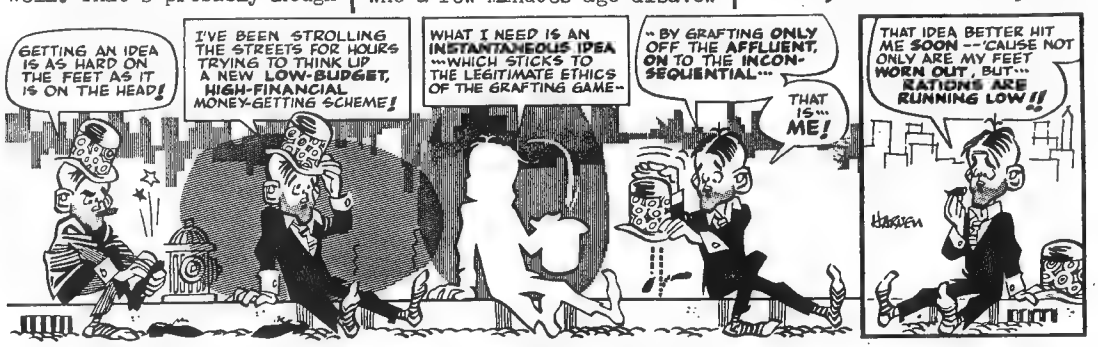
TOWARDS A THEORY OF COMICS

MAURICE HORN, chief editor of the recently published WORLD ENCYCLOPEDIA OF COMICS, doesn't believe that a theory of comics can be formulated until sometime later in this century (or in the next--whenever the aesthetic principles of 20th century art and culture emerge). And Horn, according to the book's dust jacket, is a "foremost authority" on the subject. Who am I, the fellow who a few minutes ago disavowed any claim to authority (foremost or otherwise), to doubt Horn?

I may not be an authority of his renown, but I think any comics fan with a measure of common sense and some degree of sensitivity to the medium can develop a working theory of the comics. That Horn hasn't these vital prerequisites is amply demonstrated in the WEC, which is not only mistaken in many of its facts but eccentric and uneven in its valuative comments on many strips and cartoonists. The fact that Horn persists in making the book "valuative" in the face of his assertion that no aesthetic theory can be formulated is itself evidence of his fuzzy thinking. How can you say something is "good" or "bad" if you have no theory that says what "good" is or what "bad" is?

A theory of comics, it seems to me, should seek chiefly to develop criteria by which we can say why something is "good" or "bad." Without a series of principles that act as standards by which we can evaluate comics, we are reduced to saying a particular thing is "good" simply because we "like it." While there's nothing wrong in that, it seems to me that discussing comics can be more interesting if we can say why we like something, pointing to some specific aspect of it that measures up to some kind of standard of excellence or technical competence.

In order to develop standards that are distinctively appropriate to the art of the comics, we must develop a voc-


GETTING AN IDEA IS AS HARD ON THE FEET AS IT IS ON THE HEAD!
I'VE BEEN STROLLING THE STREETS FOR HOURS TRYING TO THINK UP A NEW LOW-BUDGET, HIGH-FINANCIAL MONEY-GETTING SCHEME!
WHAT I NEED IS AN INSTANTANEOUS IDEA ...WHICH STICKS TO THE LEGITIMATE ETHICS OF THE GRAFTING GAME--
"...BY GRAFTING ONLY OFF THE AFFLUENT, ON TO THE INCONSEQUENTIAL..."
THAT IS... ME!
THAT IDEA BETTER HIT ME SOON --'CAUSE NOT ONLY ARE MY FEET WORN OUT, BUT... RATIONS ARE RUNNING LOW!!
HARMON

abulary that accurately describes the uniqueness of the art.

The theory that I will be tinkering with here aims at developing such a vocabulary as well as at suggesting some principles or standards. The objective is to formulate a basis for criticism of the art of the comics. I use "criticism" here in its best sense--as an exercise in evaluation and appreciation, not as an act of destruction.

Most of my discussion will be based upon the newspaper comic strip rather than the comic book strip. But that is a matter of convenience mostly: the daily black and white comic strip is more readily reproducible in these pages for illustrative purposes than the full color pages of a comic book. In any case, most of the principles that grow out of the daily strip art are applicable to comic books, too.

I should emphasize that the principles I'll suggest are not intended as definitive statements. Rather, they are tentative tries, experiments --hopefully in the direction of a definitive statement but, at this stage, subject to amendment and modification by whichever of you steps forward to accost me with disagreement or correction. It's an open forum. And it begins this time.

SALLY FORTH SALLIES FORTH

BEING A FAN of Wallace Wood's SALLY FORTH strip isn't easy. It appears regularly only in THE OVERSEAS WEEKLY, a tabloid for the military services that comes out (oddly enough) every other week. But that has now changed.

Wood has published one of Sally's adventures in SALLY FORTH #1 ($3.50; make checks to Wallace A. Wood, Box 44, Derby, Conn. 06418). It's a 32-page, 10x12-inch booklet, and the black and white strips it presents make it well worth the price for any Wood fan.

In case you haven't run across SALLY FORTH, I should

Theory of COMICS

FIRST PRINCIPLE: In a truly excellent comic strip, words and pictures are mutually dependent.

A THEORY OF ANY ART ought to address itself to the unique character of that art. For that reason, the first principle that I suggest derives from the definition of a comic strip. Coulton Waugh's definition (in THE COMICS) is a bit clumsy as definitions go, but it's eminently workable nonetheless. A comic strip (and that, for the time being, is what I mean by "the comics") consists of the following three elements:

- a narrative told by a sequence of pictures (called "frames" or "panels"),
- a continuing cast of characters, and
- text or dialog included within the pictures (customarily in the form of "speech balloons" issuing from the characters' mouths).

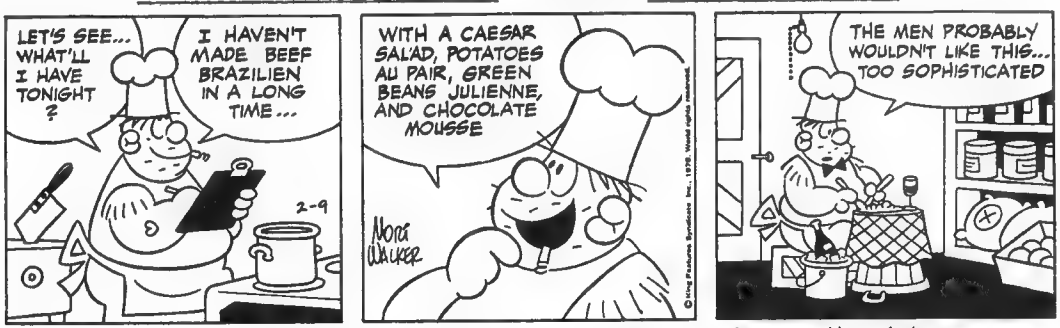
It is a narrative of words and pictures, both verbal and visual, in which (to add a decisive elaboration made by Stephen Becker in COMIC ART IN AMERICA) neither words nor pictures are quite satisfactory alone without the other.

It is the interdependence of word and picture that gives to the comics their unique and distinguishing characteristic. Although the comics are fundamentally a graphic medium, it was the incorporation of words within the pictures that gave the medium its peculiar life and vitality. Outside the comics medium, people are drawn in speechless pantomime, condemned to relatively lifeless posturing and posing. (We must allow a footnote for comic strips like HENRY and FERD'NAND, but here the exception proves the rule.)

From this definition, we can draw up one tentative principle for critical discussion and evaluation: in the usual situation, in which both words and pictures are employed, a measure of a comic strip's excellence is the extent to which the sense of the words is dependent upon the pictures and vice versa.

The narrow focus of this principle is its chief virtue: it can be employed on any individual strip--one day's installment--as well as on the sum of a strip's life, its entire run.

When the words and the pictures are mutually dependent in a given strip, we can say that the strip is more of a comic strip than a strip in


LET'S SEE... WHAT'LL I HAVE TONIGHT ?
I HAVEN'T MADE BEEF BRAZILIEN IN A LONG TIME...
2-9
WITH A CAESAR SALAD, POTATOES AU PAIR, GREEN BEANS JULIENNE, AND CHOCOLATE MOUSSE
Mort Walker
THE MEN PROBABLY WOULDN'T LIKE THIS... TOO SOPHISTICATED

In this BEETLE BAILY, the sense of the words, the gag, depends upon the pictures. And the pictures themselves are a pointless series without the words.

say that it concerns the adventures of a well-stacked WAC, rendered most often in the altogether in the best Wood manner. Billed as a satirical adventure strip, it's actually more parody than satire--with a generous helping of slapstick thrown in.

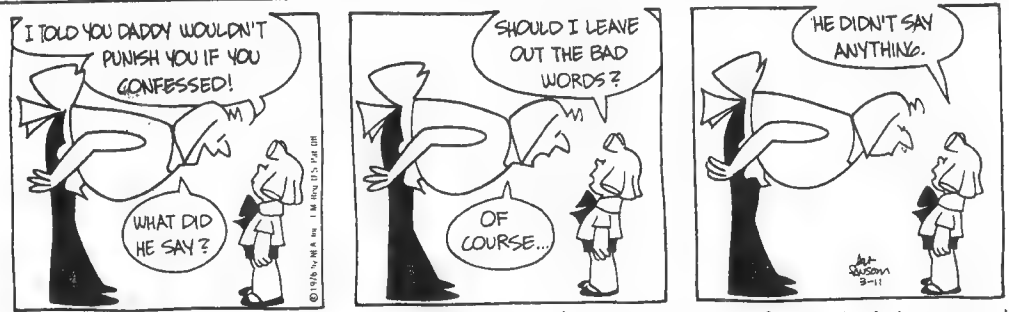
Sally is part of a comic commando unit, led by a cuddly Lt. Q.P. Dahl. They battle a wierd assortment of villains, against various parodiac backgrounds, taking an occasional humorous dig at the military.

The commando unit gets involved in space travel pretty early in the strip's run, beginning with Captain Meno (reminiscent of Jules Verne's famous submariner), who sends Sally to Mars, where she's befriended by Snorky, a bug-eyed Martian who crops up again and again in subsequent adventures. The group is captured by Mung on the planet Mungo (shades of FLASH GORDON) and, in the adventure printed in the booklet at hand, Wood parodies Jean-Claude Forest's BARBARELLA, introducing us to his versions of the angel Pygar and of Slupe, Forest's one-eyed queen of Sogo. (In Wood's version, the queen wears three strategically placed eye-patches.)

The plot of SALLY FORTH, careening MADly from lampoon to satire to parody, wanders frantically, but it serves well what appears to be its chief purpose: to keep Sally unclothed as much of the time as possible.

SALLY FORTH #1 includes a few explanatory notes and a brief history of SALLY's evolution. That, together with my back issues of The WEEKLY, permits me to piece together the following publishing history.

Wood says it all began in about 1968, when he was asked to prepare a comic section for a weekly newspaper oriented to the military services. One of the strips was Lt. Q.P. Dahl; another was SALLY FORTH, WAC. One was comic adventure; the other was comic stripping.


I TOLD YOU DADDY WOULDN'T PUNISH YOU IF YOU CONFESSED!
WHAT DID HE SAY?
SHOULD I LEAVE OUT THE BAD WORDS?
OF COURSE...
HE DIDN'T SAY ANYTHING.

Almost entirely verbal (like the ordinary joke), this gag doesn't need pictures much.

which no such dependence exists. It is more of what a comic strip uniquely is. It is therefore a "better" comic strip than one in which the words or the pictures make independent sense, one without the other.

The principle is most dramatically exemplified in humorous strips--the best of which, by this standard, are those whose punchline makes sense only with the aid of the pictures. Continuity strips sometimes fit this criterion, but more often, because of the special storytelling demands they must satisfy, the words make sense without the pictures. (Another principle, to be discussed later, deals with this peculiarity.)

The principle of verbal/visual interdependence is tentative--in the nature of taking a first step. It is a beginning of a theory, and as such, it is a point around which we can array and orient other criteria. But as it stands, it is clearly too rigid to serve as the only standard for measuring excellence. Other principles will modify this one in order to account for other ingredients that must also be considered in any list of criteria for evaluation.

MAKE IT BRIEF, PAL. I'LL BE LATE FOR THE THIRD RACE AS IT IS
YOU DIDN'T CHECK YOUR BRAND OF "CIGAR." THIS ONE, CALLED "SWINDLER'S CHOICE," IS FAR SUPERIOR.
YOU... YOU PULLED A SWITCH!
GIMME THAT!

Without the pictures, we don't know what the characters are discussing. (The thug had burned up a rolled paper the day before, thinking it was the real item.)

Wood brought Q.P. Dahl and his "filthy five" commandoes together with Sally in about 1971 and the strip ran in The WEEKLY as SALLY FORTH until April 1974.

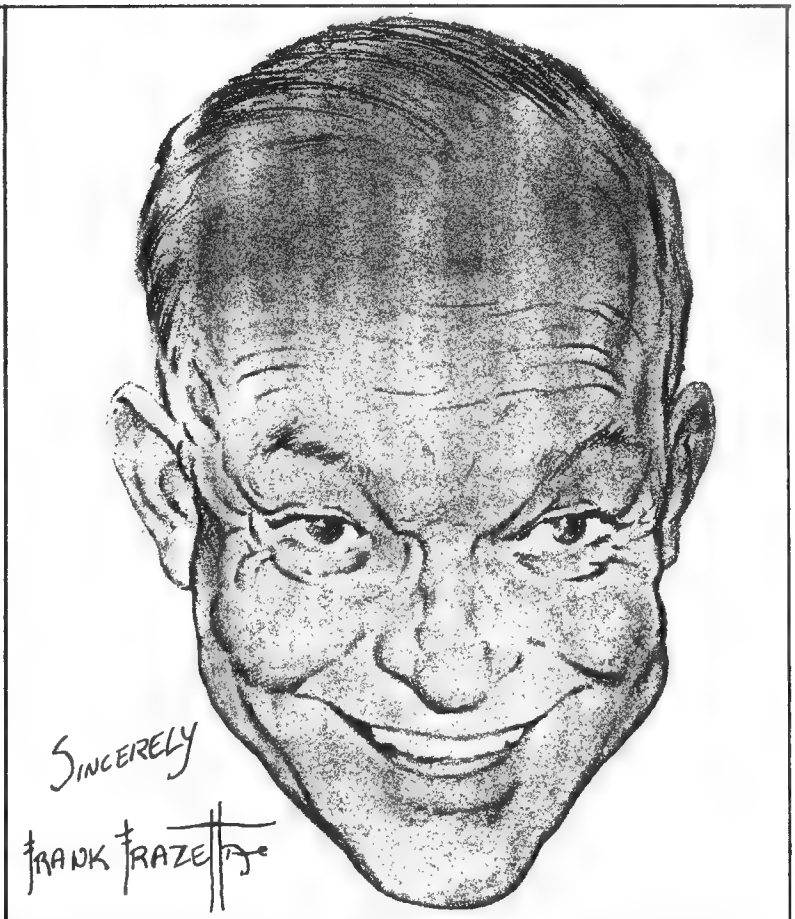
Having run out of fresh SALLY, The WEEKLY began to run the strip again from its beginning, then stopped in the summer of 1974 to run 1940's strips for about six months, then resumed SALLY again in about March 1975, repeating the beginning for a third time. It's still running, having reached the Rottenbad episode with Count Meoff seeking to take over the world with his robot army.

By my calculations, The WEEKLY should reach the BARBARELLA parody soon; it originally appeared in 1973, and the Rottenbad series appeared first in mid-1972.

In addition to the undraped Sally, the strip features Wood's customary pyrotechnical displays of shading, lighting, and science-fiction gadgetry --all well represented in this new booklet. Wood promises more SALLY adventures soon.

(You can get THE OVERSEAS WEEKLY by subscription: $10/yr --26 issues--401 15th St., Oakland, California 94612.)

FROM THE comicopia ARCHIVES



THIS FRAZETTA drawing of Eisenhower was part of a collection of 95 caricatures presented to Ike in 1955 by members of the National Cartoonists Society. The collection was later printed in paperback with Frazetta's Ike appearing on the cover in color. At the time, Frazetta was doing ACE McCOY, a lineal descendant of JOHNNY COMET. Since then, Frazetta's cover paintings for paperbacks have made him a cult figure with such a following that publishers are likely to buy his paintings first and then find an appropriate book for them to illustrate. Frazetta was the subject of an article by Nick Meglin in the May 1976 AMERICAN ARTIST; excerpts:

"I see things as they exist," Frazetta says, "but I paint them from the image they've left on my mind rather than how they appear in reality."

Frazetta's working procedure is completely without discipline. Like many professionals, he relies on deadlines to force him into action, usually leaving himself with entirely too little time to "tickle it up." Many of his award-winning covers were done overnight, a remarkable feat when you consider that he paints in oils directly from his imagination and without any reference other than the mirror he keeps at his side "to check out things."

He begins a painting by drawing in oil directly on the surface; using raw umber for both line and areas of tone, he abstractly establishes shadows and light sources. Once the shapes begin to suggest "realistic forms," Frazetta "goes with it" until it paints itself out....

Like sculpting, the artist refines as he goes along, adding highlights at the very beginning, in the middle, or at the finishing stages; he follows no set procedures.... If he is unsatisfied with how the work is progressing, he will paint over the areas that bother him or, less frequently, he will begin a totally new painting.

/Me again. Coming in October is THE FRANK FRAZETTA 1977 CALENDAR from Bantam Books (666 Fifth Ave., NY, NY 10019), featuring a full-color illustration for each month and a double-page spread. Boxed for gift-giving; $4.95, #01070-0./

—HARV

IT SHOWS HERE-- FOR THE BEST TWO-HANDED SWORD AN' SAUCERY, USE AN OVER-LAPPIN' GRIP. BUT WHICH HAND OVER WHICH?
CONAIN
OH BROTHER! HERE GOES NOTHING-- ZERO, TO BE EXACT!
PRESENTING
ZERO
&
STARBRIGHT
HARUCH

BY THE GREAT HORNSPOON! A PHYGHNANCIAL TRAVESTY! WITHOUT THE PHISCAL FLOWER, THE ANYULE FEEST AND PHOOTSTOMP IS DOOMED!
SEND TOOT-SWEAT FOR CAPTAIN HEAVY DOOTIE: THIS IS A JOB FOR ZERO HERO!
O WOE BETIMES! THE ROYAL FILADELPHIUM, YOUR FAVORITE PHISCAL FLOWER, HAS BEEN PURLOINED BY THAT WORN-OUT OLD WITCH, HARRIDAN HEMISTICH!

PROLOGUE: *Once upon a nighthook, Pere Hobo, the unemployed monarch of Nyghwold, was awakened from a sound demise by the plaintive cries of his Minister of Phyghnance and Phiscal Wizard, Doctor Fausset.*

ON ACCOUNT OF MY TREMENJOUS MUSCULES I HARDLY KNOW THE MEANING OF THE WORD FEAR... NOR THAT OF A LOT OF OTHER WORDS ...BECAUSE OF MY MERELY NORMAL BRAINS OF WHICH I AM LIKE EVER'BODY ELSE!

MEANWHILE... *on the far side of the kingdom, Heavy Dootie waited for the king's call in his own well-glued weighting room.*

SOON *Captain Heavy--zero Hero hisself--dashed through the very best scenery to answer the Royal Summons, followed by his confidant, Starbright, Princess of Nod*

Pere Hobo gives the duo a high-class talk.

THE PHISCAL FLOWER! NOW, AT LAST, I'LL HAVE THE ANYULE FEEST! IF ONLY ZERO HERO DOESN'T COME IN HOT PURSUIT! QUICK-- WALLBANGER, GUARD THE DOOR!

MEANWHILE: H. Hemistich gloats over her phyghnancial coup and fortifies herself with a slightly second-hand henchman.

So, halting in hot pursuit, zero and Starbright get an almost perfect peek at the formidable form of Wallbanger, billhook* in hand.

*Useful for piercing neeroles, perforating naimpits and otherwise extruding the good guys.

The Knight of Naught leaps quickly into action with his very best heavy-handed footwork.

As you might expect, his blows have absolutely no effect. Zilch! Zero! (Hence our hero's nom d'guerre.)

Which is not to say that they are entirely without consequirks. But Zero is a hard man to keep down---

Heavy Dootie stays in there, swinging, and while the battle rages, the mystic maid of Nod takes a handful of

stardust from the magic pouch at her belt and flings it in the face of Wallbanger---

---who pitches headlong into a first-rate snooze.

BUT--alas--it all comes to nothing (with Zero, what else?). During the foregoing flurious fray, the phiscal flower faded. Yup--took it on itself to take it on the lam---

Pere Hobo receives the bad news with his usual aplomb and nosebleed oblisk.

A MERE WAVE OF MY TRUSTY PICK, AN' THESE JUGS AND SALVERS WILL OVERFLOW WITH PLUMP PUDDING, ROAST MUTTING AND RAZZLEBERRY DRESSING!
COULD I ADD MAYBE THE EYE OF A NEWT AND A LITTLE OF THE EGG OF THE NOG THAT BIT YE?
FOR FLAVOR-

And so they had the anyule feest after all. Everyone helped celebrate, and a very hot time was had by all.

Remember--even when the phisoal flower has flown, the very best bloom is in the cheek. Smile.

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 1445 N.W. 180th TERR., MIAMI, FLORIDA 33169

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

UPON THE WINDS OF YESTERDAY AND OTHER EXPLORATIONS: THE PAINTINGS OF GEORGE BARR - $25.00 - 150 pages, hardcover with dustjacket, 8 1/2 x 11 - Published by Donald M. Grant, West Kingston, Rhode Island

This high quality volume, just published, features some of the finest work of George Barr, both published and unpublished. Over fifty pieces of his art are printed, forty-eight of the pages in full color. Much of the work is in the fantasy genre with some of those being the original uncluttered pieces which graced the covers of some of the DAW paperbacks. There is also science fiction and many comely maidens. A couple of his color plates from Donald Grant's RED NAILS hardcover are included as well. A couple of the black and white pieces are from George's "Broken Sword" comic strip which appeared in the fanzine TRUMPET several years ago when George's work was just becoming known in fandom. There is a forward to this volume by Tim Kirk and an introduction by Stuart David Schiff which discusses George's career and the way he draws.

This is a book which has been long awaited by George Barr fans in particular and fine art fans in general.

RATING 10 / JAMES VAN HISE

THE EDGAR ALLAN POE PORTFOLIO BY BERNI WRIGHTSON - $25.00 - 8 full color prints 11 1/2 x 13 1/2 - Published by Christopher Enterprises, 14164 West Outer Drive, Detroit, Michigan 48239

This portfolio contains eight color plates, each being a scene from a Poe story put into painting form by the new master of the macabre, Berni Wrightson.

In view of the printing process, subject matter used, and high calibre artist employed, a person would have great expectations upon hearing about this undertaking. In fact, one could get very excited while waiting for this portfolio to finally arrive. However, the truth of the matter is that the Edgar Allan Poe Portfolio is one big letdown. The very idea was a good one, as was the choice of artist for it, but this is not some of Berni Wrightson's best work. It almost makes one think that Wrightson should stick to pen-and-ink or watercolor, and leave the painting to Frazetta and Jones.

Don't be misled. Wrightson is one of my favorite artists, if not my favorite. I,however, expect more than this (quality-wise) for $25.00.

The first print is "The Tell-Tale Heart". You saw a pencil sketch of this one in the WRIGHTSON TREASURY. The finished painting does not do justice to the pencil. If one stands far enough away, the print looks like a block of solid brown with two hands and a barely distinguishable face. The other faces are hidden by the brown. The good points are that the floor detail shows up nicely, as Berni used a lighter tone of brown in it.

The next print, "Murders in the Rue Morgue", is the direct opposite. Wrightson really outdoes himself on this one. He does this night scene VERY well. The lines are very tact and legible, and one can tell what is happening. It's a beauty!

"The Black Cat" uses shades of black and blue to make a very good dark indoor scene, much better done than the indoor scene of "The Tell-Tale Heart". He also works the light very well in this one.

"The Cask of Amontillado" is at most fair. I would guess that Wrightson did this one in a rush considering the lack of detail in it.

Now comes the worst one of all. If one takes the print of "The Pit and the Pendulum", sets it up, walks five feet away, and turns to look at it, one gets the impression that Wrightson took some blue-green paint and made an 11 1/2 x 13 1/2 inch block of it. It has hardly any detail, as 95% of the "painting" is solid blue-green. In the upper corner is a simulation of a man, I think.

Next is "The Masque of the Red Death". This one is fantastic. Light color, combined with beautiful detail, make this painting a treasure.

"The Premature Burial" looks like a silhouette against a light background. However, if one looks closely, one can extract some detail, if only in the face and hands.

The last print is "Decent into the Maelstrom". It is of a ship sailing in stormy waters. This doesn't look like much either, but looking closely, one finds much detail in this picture, particularly in the water and the background. The ship is nice too.

I don't know why this portfolio didn't turn out well. Maybe Wrightson lost interest near the end. Or maybe he was rushed to finish. Who knows? I don't. But the lack of detail, the absence of background, and the sky-high price made the Poe/Wrightson Portfolio an item for Wrightson completists only. I expected a better product from Christopher Enterprises, the company that puts out those superb Wrightson posters once a month, and that beautiful Wrightson Conan poster. To see how good Wrightson can be, one must see one of these

aforementioned posters. To see how bad he can be, one must see the Edgar Allan Poe Portfolio.

RATING 5 / KEN STRIBLING

QUACK #1 - $1.25 - 52 pages, 7 x 10 - Published by Star Reach Productions, Box 385, Hayward, Ca. 94543

This zine was obviously born out of the Howard the Duck frenzy. It is made even more obvious by the fact that Frank Brunner's "Duckaneer" poster appears in full color on the front cover and the lead strip is an eleven page outing by Brunner titled "Duckaneer". The strip, of course, stars a duck who looks remarkably like Marvel's own Howard. The strip takes place in an all duck world and centers around a comic artist who falls asleep and becomes absorbed into the world of the strip he is drawing. It's been done many times before and having a duck as the lead character doesn't make it any more interesting. This strip, like the others in the book, show why the Howard the Duck character itself isn't that interesting any more. In the beginning Howard was a novelty. But the novelty soon wore off and without good stories to back up the character, and continually hoping that the novelty of it would carry it along, the book would become a lot of nothing. Which is just what QUACK is. The Brunner art is top notch, but the story isn't. Everything in the story preys on the novelty of the Duck, only he's not a novelty anymore. Thus it fails. The other strips by such artists as Alan Kupperberg, Mike Gilbert, and Scott Shaw are good enough artwise but the stories are nothing, not even worth the trouble. It is hoped that sooner or later people will be able to put this Duck thing in perspective and realize that the success of funny animal strips is not the novelty of the character but the quality of the writing.

RATING 5 / JAMES VAN HISE

INFINITY #6 - $3.00 - 48 pages - Published by Gary Berman and Adam Malin, 197-50F Peck Ave., Flushing, N.Y. 11365

Gone are the full color covers and inserts. Gone are the gobs and gobs of pro artwork and sketches. Gone are the innumerous typos. But still present is the unmistakable quality of the interior content. This issue also seems to be more unified, whereas past issues, though usually good, seemed to be more of a mishmash of material.

The two conflicting though blending themes are films and comics (more film than comics it seems, though). Malin and Berman have compiled extremely interesting material dealing with the film world and the people in it. Surrounding this material is assorted pieces of comic strips and art.

The front cover is an obviously color painting by Jeff Jones printed in black and white. It comes off looking rather dull, though most certainly nice. The same painting is reprinted on the back cover minus the blurbs.

The other comic material includes excellent full page illos by Tim Conrad (3 drawings) and Howard Chaykin (1 drawing). The Tim Conrad pieces are truly beautiful illustrations, much in the Barry Smith/Conan vein yet quite obviously Conrad (his style is unmistakable). With the evident absence of the usual abundance of pro art, Conrad comes off looking like this issue's token professional.

The other special artist is Clyde Caldwell. Though the art shown here by Caldwell is nice, it's not overly impressive, and would seem more at home in an underground comic. A four page strip written and drawn by Caldwell entitled "Soul Food" is not very good. It is poorly written and only adequately drawn.

The true meat of the issue comes in the interviews with Joseph Stefano and Jim Danforth. For film buffs, this should be a real treat. The Stefano interview is especially interesting. As the screenwriter of PSYCHO, the producer and often writer of THE OUTER LIMITS, and many other fine film projects, Stefano is one of the greats of the industry. Also along with the interview are some nice stills from OUTER LIMITS. Jim Danforth, who also contributed to THE OUTER LIMITS, talks about that as well as his projects of the past, present and future.

RATING 8 / MARK BURBEY

QUEEN OF THE BLACK COAST FOLIO BY STEVEN FABIAN - $11.00 - 11 x 14, 8 b&w plates in a full color wraparound folder - Published by House of Fantasy, 5503 Perry Avenue, Merriam, Kansas 66203

It seems every time you turn around nowadays, somebody is putting out a portfolio. Some of them are worth the trouble and some aren't, and most are high priced. But this one isn't that costly and it is most worthwhile. Steve Fabian is one of the hottest talents on the art scene today and he displays his abilities most admirably on this portfolio.

The folio leads off with a full size, 11 x 14 wraparound full color painting which forms the folder which holds the art plates. Although this isn't one of the best color paintings I've seen by Fabian, it is very nice as it shows Conan, Belit and his warriors landing on a weird island, their ship anchored in the background. The color itself on it is beautiful and infuses the entire scene with an otherworldly feel.

There are seven black and white plates which contain large drawings (art size is 8 x 11 1/8). They feature Conan in battle, a nude Belit standing before Conan in the ship, Conan and Belit amid weird ruins on the island while a strange winged creature is silhouetted against the moon in the background, Conan and a nude Belit on the ship again but this time she is sprawled amongst their treasure, Conan battling wolves under a full moon, Conan versus the winged white ape while the wraith of Belit hovers between them, and the final scene in the story where Conan burns the ship as her funeral pyre and sets it adrift toward the sea while he watches from the island shore. All are beautifully executed.

But there's more! The folio has an title plate which features an 8 x 7 inch drawing of Conan and Belit which is very nice. There is also a page with the poem "The Song of Belit" which has the burning ship from plate seven as the background, and there is also a verification of authenticity page which is illustrated by Fabian as well. It also comes in an envelope which has the title plate illustration on it.

This folio is a real treat for anyone to have!

RATING 10 / JAMES VAN HISE

ALL-SLUG COMICS #5 - $1.50 - 44 pages - Published by Graphic Stories Guild, Student Activities, College V, U.C.S.C., Santa Cruz, California 95064

There are so, so, so many fanzines published; many that you see, and a hell of a lot more that you don't see, and the majority of them are sheer garbage. And the shame of it is, a great many of these worthless 'zines are nicely printed, on good stock, with color covers, etc. Okay, so this proves they have the money to spend on quality printing, but they're afraid to admit to themselves that they lack the basic editorial insight required to realize that the material they have isn't worth printing.

Such is the case with ALL-SLUG COMICS. This immediately strange title has all the qualities I mentioned above -- good stock, color covers, sharp, clear printing,

but the contents are deserving of a Harlan Ellison stand-by adjective: dreck.

The front cover is an adequate piece of fan art by Brent Anderson (I have the not-so-thrilling opportunity to review this guy two issues in a row. Re: my review of VENTURE #5 last issue). But the back cover is a sloppily inked, poorly colored Dr. Strange sketch by Frank Brunner. Don't blame Frank, though. John McLaughlin did the bad inking and Brent Anderson did the lousy coloring job. I'm sure that Frank's original pencil sketch was rather nice.

Once you take a look inside, assuming you've been compelled to do so by the intriguing covers, the going gets worse. The only decent material to be found comes in the form of two fairly nice pencil sketches by Neal Adams (thank God no one tried to ink these), a very nice full page illustration by Frank Cirocco, and some passable half-page pieces penciled by Steve Leialoha and Carl Potts and inked by Mark Clegg.

The strips run in quality from bad to poor, the best being a barely tolerable strip written by Eric Toye and drawn by Brent Anderson. It's called "The Vigilante" (with a title like that, how can you go wrong?) and it struck me as a bad attempt at some kind of an emotional drama within a sci-fi/kung fu motif. I'm afraid though that Eric Toye isn't a very good writer and Brent Anderson isn't a very good artist. All these guys seem to be doing is imitating what's being done in the pro comics, and failing miserably. The writing is probably the main problem here. I'm not sure whether or not a Berni Wrightson or a Richard Corben could have made this strip any better (visually yes, readably I'm not sure). But if you turned the tables and gave a Doug Moench script to the likes of Brent Anderson, you'd have the same problem. I guess what I'm trying to say is this; you can't give Ray Rayner (Chicago fans will know what I mean) a role meant for Charlton Heston.

The rest of the material is pure gobbledygook, and I don't even feel it's worth talking about.

In the time I spent reading and reviewing this book, I could have been watching Hogan's Heroes (not a compliment to either party).

RATING 4 / MARK BURBEY

SALLY FORTH #1 - $3.50 - 36 pages, 10 x 12 - Published by Wallace Wood, Six Hilton Drive, West Haven, Conn. 06516

This is the first in a series of volumes reprinting the "R" rated science fiction adventures of Wood's heroine Sally Forth. These strips originally appeared in the male oriented publication for the U.S. Armed Services "The Overseas Weekly". This volume contains a twenty-eight page transdimensional adventure which has all the main characters from the series, including the midget Lieutenant Q.P. Dahl and her Martian friend Snorky. Like Kurtzman's Little Annie Fanny, the object is to get Sally out of her clothes as quickly as possible and then proceed with the story, and the stories aren't bad either. Unlike Kurtzman's strips for PLAYBOY which often seem virtually plotless, "Sally Forth" is peopled with interesting characters and concepts as well as a lot of enjoyable satire.

There are also a couple pages printed of very early Sally Forth strips before her character was nailed down and a format established. The front cover is a new drawing by Wally Wood of Sally and Snorky on an alien world, and of course she's nude.

This strip shows that Wally Wood is still one of the greats.

RATING 10 / JAMES VAN HISE

THE BRUNNER MYSTIQUE - $4.00 - 36 pages - Published by Steven R. Johnson, 16385 Two Bar Road, Boulder Creek, CA. 95006

Every once in a while there is a publication which is done perfectly. This is one such. It is an index to the published work of Frank Brunner as well as a finely printed treasury of his art. The index is broken up into five sections for easy use: Comic Book Stories, Comic Book Covers, Black and White magazines and tabloids, Fanzines and Other Material. There is also a chronology listing exactly when all of the published work appeared.

From the artistic point of view there are fifteen full page drawings (some previously published, some not), a centerspread and full color front and back covers (both previously published). There are also various spot illustrations of panels from his comic work such as Dr. Strange and Howard the Duck. Included among the full page drawings are the covers to DR. STRANGE #4 and HOWARD THE DUCK #1 printed from the original art, as well as many other goodies.

To answer some of the questions you may have had over his departure from such strips as Dr. Strange and Howard the Duck there is a brief interview with Frank included.

This is one really beautiful book.

RATING 10 / JAMES VAN HISE

WHO WAS THAT MONOLITH I SAW YOU WITH? By Michael Goodwin $3.00 - 116 pages, 5 1/2 x 8 1/2 - Published by Heritage, P.O. Box 721, Forest Park, Ga. 30050

This is a soft cover book of science fiction cartoons, or more acurately Star Trek cartoons. It has a lot of potential although little of it is realized. The problem lies mainly with the writing in that the cartoons all look as if they were thought up all in one night. Many of the types of gags are very old, only a couple coming across as fresh and interesting. Much of the humor is very obvious and repetitious, while some of it is just plain dumb. One of the running gags is a Klingon ship constantly running into asteroids. After awhile it gets monotonous as the gag runs dry much sooner than the writer/artist thinks it does. Another reason it fails is due to the limited scope of the humor. The cartoonist, if he can accurately be called that, seems only to have mastered drawing the Klingon ship, the Enterprise and the pod from "2001". Other than that the only other figures used are an old sailing ship, the black monolith and a poorly drawn dragon. Much of the art is just the same thing drawn over and over and over again. This artistic limitation gets in the way of what the book could have been if the artist had more imagination and a greater artistic scope.

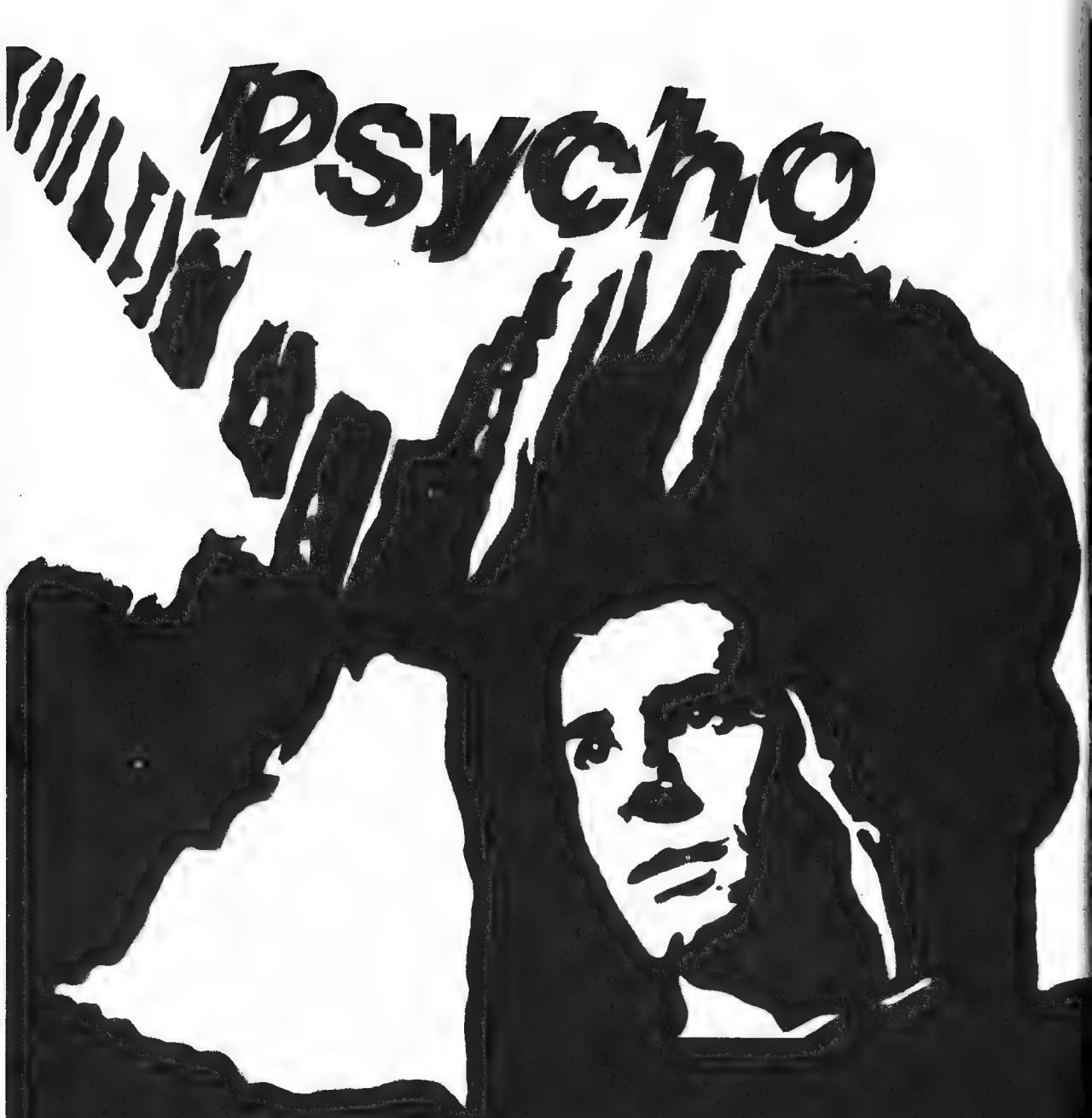
RATING 5 / JAMES VAN HISE

DELAP'S F & SF REVIEW, August 1976 - $1.00, 12/$9.00 - 32 pages - Published monthly by Delap's F&SF Review, 11863 West Jefferson Blvd., Culver City, California 90230

I had heard of this but could never find it because LOCUS no longer runs fanzine reviews (a great disservice if there ever was one). But at the Worldcon I picked up a stack of these and is it ever nice. There's not a lot about it that can be reviewed because all this is itself is a review zine. What it reviews is virtually anything that has to do with Fantasy and Science Fiction. It is printed on good paper with very professional layouts and fine printing. The reviews themselves generally include a reproduction of the cover of whatever is being reviewed (whether it be a calandar, a record or a book). There is a contents page which lists everything reviewed in that issue and upon which page that review can be found. Be advised that this is aimed primarily at science fiction fans.

RATING 9 / JAMES VAN HISE

Psycho



GRAPHIC ILLUSTRATIONS

by **MARK BURBEY**

Hitchcock

By CHRIS HODENFIELD
Special to the Miami News

He remembers going to the theater in 1905. The villain took the stage, bathed in green light, egged on by sinister music. The heroine was tickled by rose-colored lights, to flatter her face. And the villain — in 1905 the villain always had to kick the dog. "But I remember the green light," Alfred Hitchcock says, clapping his thighs with massive fleshy hands. He cocks his head: "You know, they were very clever at the turn of the century."

The great red face rarely breaks into a personal memory. He would rather talk of film technique, or perhaps some awful murder. He is the High Lama of Universal Studios, loved by all, as was proven recently with the release of his 53rd film, "Family Plot," a moderate stiff which enjoyed good reviews on the old man's reputation. At age 76, his position secure, he should have no worries.

An imposing snowman in the black suit, with the huge hands encircling his vast potbelly, he has eyes which, even in an empty room, seem to be addressing a small testimonial dinner. The deep strangled voice fights its way from the fold of his jowls. He is telling a story from his collection, but he speaks in a somber, processional voice. Your own head bobs up and down as you follow him, and with the end of every sentence you fall off the rim of Mount Rushmore.

Is this the price you pay for trying to make a dream look as if it really happened?

Several innocent people have gotten themselves mixed up in the company of Alfred Hitchcock. They have found themselves entangled in his stately rhythms, his parliamentary consideration, his dreamy underworld, trapped as if in a web of crime.

Normal people, just like yourself, begin to talk in that nasal foghorn voice, swollen tongues, dry-with-a-twist. Nobody can resist imitating the guy. Not even Alfred Hitchcock can resist imitating Hitchcock. Over and over again he tells the flat-footed reporters, "Self-plagiarism is style." It answers any question.

Boy, does he have a lot of style. Perhaps he is the only director who is a star to Middle America, thanks to his cameo movie appearances and the ten years of his television series, which he introduced and closed. He actually directed 19 of the shows, usually the season openers, including the infamous "Lamb to the Slaughter" episode in which Barbara Bel Geddes bludgeons her husband to death with a frozen leg of mutton, but the investigating police can't find the weapon because she serves it to them for dinner.

It's amazing how many lessons have been lost on the makers of most of the recent large-scale grotesqueries that pass for fear movies. Hitchcock, with he exception of "The Birds," has avoided the larger-than-life traumas and he never indulged in the cheapening cynicism of the modern disaster movie. In these, rather than feel any empathy with the characters in their plight, the audience can only feel comtempt. The characters are given such a flimsy delineation, it seems these fools are supposed to pay for their silliness by falling out of airplanes, towering infernos, earthquakes.

"Jaws" succeeded, for instance, because of three interesting characters and the fact that you never saw the mechanical shark until its presence was too sickeningly real . . . It was just like Hitchcock, said the Hollywood insiders, for instance, where Roy Scheider is on the crowded beach looking for the shark and suddenly you hear the high-pitched scream and he bolts out of his chair, but it's only a woman playing, and by this time you feel like you're holed up in a hotel room and the sirens are getting closer.

Well, the director of that one, Steven Spielberg, is in a flummox. He's 28 years old, his flick has bagged $150 million for the company, and everybody calls him the New Hitchcock. All he wishes is that some day people will refer to the beach sequence as "Spielbergian" rather than "Hitchcockian."

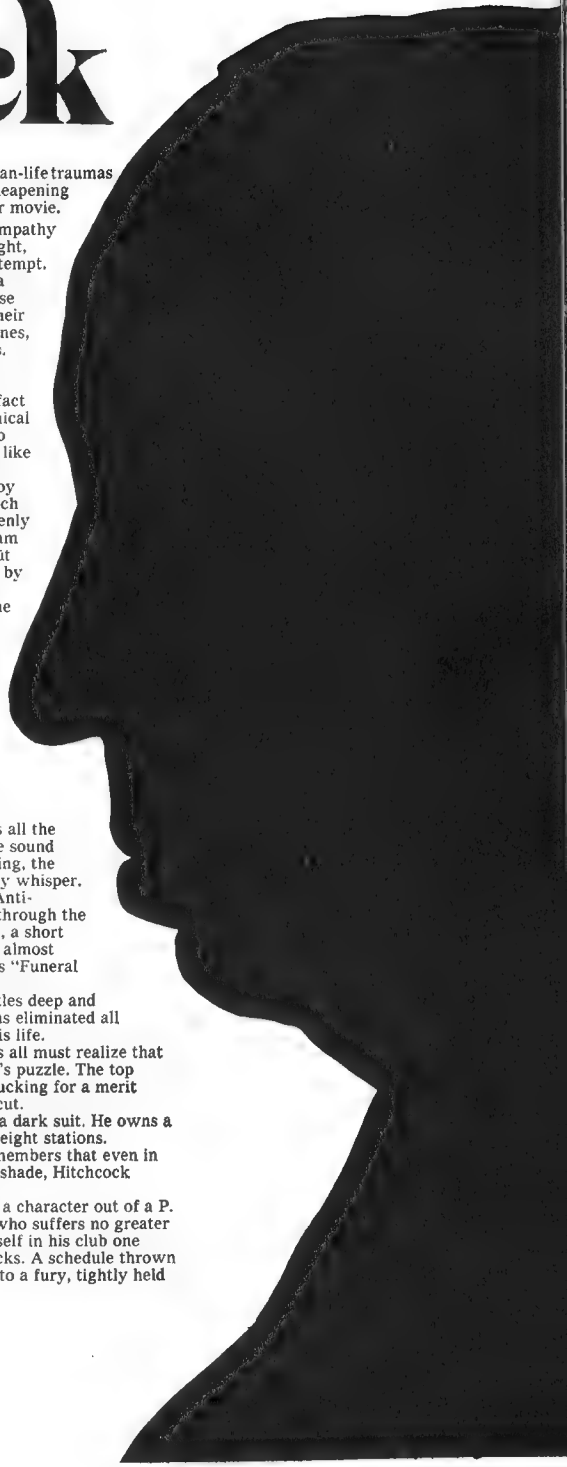
A Hitchcock movie set has all the rhythm of a funeral parlor. The sound stage is dark, there is no shouting, the orders slip through the ranks by whisper. Hitchcock is personally a Mr. Anti-Frantic, and when he shuffles through the door, he is a stately locomotive, a short man on plodding legs. You can almost hear his theme music, Gounod's "Funeral March of a Marionette."

He takes his chair and settles deep and unmoving. It is clear that he has eliminated all unnecessary movement from his life.

The actors and electricians all must realize that they are pieces of another man's puzzle. The top assistants dress like they are bucking for a merit badge. The publicist got a haircut.

Hitchcock will only wear a dark suit. He owns a closet full, cut to his various weight stations. Cameraman Leonard South remembers that even in Marrakech, 124 degrees in the shade, Hitchcock would not loosen his collar.

I began to think of him as a character out of a P. G. Wodehouse story: the man who suffers no greater agony than when he finds himself in his club one afternoon with mismatched socks. A schedule thrown into disorder puts Hitchcock into a fury, tightly held



"I like muuuurder.
By the babbling brook."

Hitchcock

Cont. inside. If somehow he has to appear ten minutes late for an appointment, his secretaries will get out the word hours in advance. They keep files on every movie and moviemaker in the hemisphere.

He is a maniac about clean offices, a straight desk, breaking at 12:15 sharp for a daily lunch of ground top sirloin and black coffee. Before he leaves a bathroom, he polishes off the fixtures. While his on-campus reputation says that he would think nothing of bricking up an insubordinate butler in the basement, it is soon apparent that he is a man of many fears. To portray fear, you have to know fear. The classic story, that he tells over and over again, happened at age five when his father sent him down to the local police station with a note. The desk sergeant read the note and locked him up for a few minutes, saying, "This is what we do to naughty boys."

He says it ingrained in him a fear of the police so strong that he has long refused to drive a car. A traffic ticket would kill him. Once when his wife drove them out to their country home, he absently dropped a cigar butt out the window, then worked himself into a tremendous sweat, positive that he had just started a forest fire and that the highway patrol was gaining on him.

Shortly before our first meeting, I was plunged into a dream one night; when walking into a pawn shop, I found Alfred Hitchcock standing there with one elbow on the counter. He was smiling. A row of guitars hung above his head. I asked if I could see the red Gibson. Without taking his eyes off me, and grinning delightedly, he reached up and moved the guitar a few inches. The floor beneath me fell away ...

A week later I was ushered into Hitchcock's office. He was smiling. When I told him this, he grinned delightedly.

Hitchcock is a reluctant handshaker. His office is a large white room, spotless, wiped clean of all fingerprints. Artificial flowers are thriving. A wall clock chimes every 15 minutes, and a 45-minute interview lasts exactly that long because he will listen to the clock. "He's not a sponge," Karen Black had warned me. "He might not be that interested in you."

Hitchcock was on edge, however, even for the third visit, since his wife Alma was recovering from a stroke. Now he was hit by chest congestion. I thanked him for the time.

"Mmmmm, yes. The doctor says I should be in bed today, but I said, 'No, I have this interview to do, this ... short interview ...'"

"In order to have suspense, you've got to give an audience all the information you can. I've simplified it for years: that you and I are talking here for five minutes and suddenly a bomb goes off under that table. Which would give the audience about ten seconds of shock." He was assuming a professorial tone.

"But go back and tell the audience that there's a bomb under there that's going off in five minutes ... now think of the audience's emotions as we're talking. They'll say, 'Oh my God, look, look, look!' And they'll be going to the clock. But. The difference is that if you put somebody through the wringer like this, somebody's foot has to touch it and say, 'What's this? Oh my God, it's a bomb, throw it out the window!' And it goes out the window and then blows up. And in that way you've relieved the audience. If you don't relieve them, then they're very angry at you for putting them through that.

"People say, 'What do you prefer to do? What type of subject?' And I think I must have said this around the Twenties, the late Twenties. I said, 'I like muuuurder. By the babbling brook.' Which is: you can have the most idyllic scene, and you can have the tiny little waterfalls over the stones, and there's a victim lying with the head in the water. No blood, because the blood has all been washed away."

I asked about his villains, who are very often smooth characters with one giveaway, like two-tone shoes, or picking the teeth with a diamond tiepin or a missing finger.

"Well," he grunted, "that's a class thing. More than the sinister. But after all, you used to have a smiling Nixon, didn't you? You couldn't stick a label on him and say 'villain.' could you? It's their acts that do it, their behavior.

"Now, years ago, 20 ... 30 ... oh no ... " His eyes pulled up short. His mind seemed to be leafing through a very long book. "What am I talking about? I'm too young to know abouu these things. In the turn of the century, let me put it that way. I can remember as a child going to the theater, and when the villain entered they put a green light on him. And the villain, in the very early days, nineteen-hundred-and-five, must kick the dog ..."

We were sitting in a clean white office in Universal City. His huge hands encircled his vast potbelly. A nasal tuba harrumphed a funeral march, and somewhere a nice old lady in white gloves is taking apart the vicar with her pruning shears. Won't the police ever arrive? Mr. Hitchcock remembered going to the theater in 1905.

Cary Grant runs for his life in "North by Northwest"

THIS IS WHAT YOU'RE MISSING BY NOT SUBSCRIBING TO THE EXCITING NEW ROCKET'S BLAST COMICOLLECTOR

This issue of the RBCC which you're holding in your hands is just an example of what you can expect every six weeks, without fail, should you decide to subscribe (if you have not already). As regular features, each issue presents Don Rosa's INFORMATION CENTER (which will be just text so that Don can devote his artistic abilities to his comic strip) as well as Don's new PERTWILLABY PAPERS adventure which begins this issue and which will run for awhile. We also have THE E.C. ARTIST COLLECTOR, R.C. Harvey's COMICOPIA, Jeff Gorrell's DELL COMICS ARE GOOD COMICS as well as the very popular review column CRITIQUE which also appears every issue and which will expand from its normal three pages per issue as often as possible (in #129 it ran five pages). The next issue, #131, will be a special Ray Bradbury issue featuring a Steve Fabian cover and other top notch artwork including a comic strip adaptation (brand new) of one of his stories, plus much much more. Other regular features soon to return to the RBCC include FILMS FANTASTIQUE which will cover such movies as THE TIME MACHINE, SILENT RUNNING and JASON AND THE ARGONAUTS. Next summer will see a special STAR WARS issue of RBCC done in a "CINEFANTASTIQUE" format plus...but that would be telling! So don't delay, subscribe today! (SEE PAGE TWO FOR SUBSCRIPTION INFORMATION).

Don Rosa's

INDEX SECTION ... WALT DISNEY'S COMICS AND STORIES

#211-260

Number in () indicates issue of WDC&S which reprints story.
Abbreviations:: CB = script & art by Carl Barks
DD = Donald Duck, U$ = Uncle $crooge HDL = Huey,Dewey,Louie
DA = Daisy Duck GG = Gladstone Gander GY = Gyro Gearloose
JrW = Jr.Woodchucks GD = Granma Duck C&D = Chip & Dale
MM = Mickey Mouse G = Goofy P = Pluto MN = Minnie Mouse
M&F = Morty & Ferdy BP = Black Pete S = Scamp (& Lady & Tramp)
(All DD strips co-star HDL). * = my own title.

#211: (vol.18,#7)- April 1958 cover:(DD,HDL)
"The Black Wishing Stones of Tuku Tiva"*CB(DD) 10 pages
"Scamp Saves the City Resevoir"* (S) 5 "
"The Haunted Walnuts"* (C&D) 6 "
"The Sleepwalker" text & illo (Bongo, Brer Fox/Bear) 1 "
"The Castaways of Whale Bay" part I (MM,G) 8 "

#212: (vol.18,#8)- May 1958 cover:(DD,HDL)CB
"The Rocket Race 'Round the World"*!CB(DD,GG,GY) 10 pages
"The Dachshund Bank-Robber"* (S) 5 "
"Chip n' Dale Almost Go to Hawaii"* (C&D) 6 "
"The Clean Sweep" text & illo (7 Dwarfs) 1 "
"The Castaways of Whale Bay" part II (MM,G) 7 "

#213: (vol.18,#9)- June 1958 cover:(DD,HDL)CB
"Gen.Snozzie, the Official JrW Hound, Hunts DD"*CB(#382)10 pgs.
"A Lost Dog In Search of Publicity"* (S) 6 "
"Dario Stanza, the Singing Chipmunk"* (C&D) 5 "
"The Pretty Penny" text & illo (M&F,MN,U$) 1 "
"The Castaways of Whale Bay" part III (MM,G) 9 "

#214: (vol.18,#10)- July 1958 cover:(DD,HDL)CB
"Donald Duck, Champion Flower Expert"*CB (#395) 10 pages
"The Homeless Horse"* (S) 5 "
"The Prehistoric Walnut"* (C&D) 6 "
"The Picnic Riddle" text & illo (MM,MN,G,GD,DA) 1 "
"The Idol of Moaning Island" part I (MM,G,BP) 8 "

#215: (vol.18,#11)- August 1958 cover:(DD,HDL)CB
"The Echo Realators"*CB (DD,U$,GG) (#383) 10 pages
"Scamp's Beach Adventure"* (S) 6 "
"The Chipmonk Who Was Allergic to Trees"* (C&D) 5 "
"Pluto's Party" text & illo (P,MM,MN,G,S) 1 "
"The Idol of Moaning Island" part II (MM,G,BP) 8 "

#216: (vol.18,#12)-September 1958 cover:(DD,HDL)CB
"The Leapfrog Contest of Duckburg County"*CB(DD,GD)(#410)10 "
"The Well-Behaved Dog Contest"* (S) 6 "
"Let Sleeping Chipmunks Lie"* (C&D) 5 "
"The Pearl Mystery" text & illo (C&D) 1 "
"The Idol of Moaning Island" part III (MM,G,BP) 8 "

#217: (vol.19,#1)- October 1958 cover:(DD)
"DD vs. GG: the Little Theatre Group"*CB(DA)remake(#398)10 pgs.
"The Puppy Specialist"* (S) 5 "
"Chip & Dale Rescue Miss Chi-Chi"* (C&D) 6 "
"Tinker Bell's Triumph" text & illo (M&F,MM,MN,Dumbo)1 "
"The Threat of the Stone-Eaters" part I (MM,G) 8 "

#218: (vol.19,#2)- November 1958 cover:(DD,HDL)CB
"DD, Champion Porpoise Trapper"*CB (#397) 10 pages
"Scamp's Good Deed"* (S) 6 "
"The Possum Who Played Possum"* (C&D) 5 "
"Halloween Hijinx" text & illo (DD,HDL,MN) 1 "
"The Threat of the Stone-Eaters" part II (MM,G) 8 "

#219: (vol.19,#3)- December 1958 cover:(DD,HDL)
"The Baby Coyote Captive"*CB (DD,GD)(#401) 10 pages
"The Tattle-Tail"* (S) 5 "
"Chip & Dale's Desert Adventure"* (C&D) 6 "
"Dinner for Mr.Tom" text & illo (C&D,GD,Gus) 1 "
"The Threat of the Stone-Eaters" part III (MM,G) 8 "

#220: (vol.19,#4)- January 1959 cover:(DD,HDL)CB
"The Super Rocket & the Xmas Turkey"*CB(DD,DA) (#412) 10 pages
"The Best All-Around Pup in Town"* (S) 5 "
"A Surfiet of Good Deeds"* (C&D) 6 "
"The Monster of Sawtooth Mountain" part I (MM,G) 8 "
"Uncle $crooge's Christmas Spirit" text & illo(U$,HDL,DD)1 "

#221: (vol.19,#5)- February 1959 cover:(DD,HDL)
"The JrW Hall of Science & the Gold Dust King"*CB(DD,U$)10 pgs.
"Scamp's Desert Adventure"* (S) (#407) 6 "
"The Drool Berries & the Sleep-Flying Owl"* (C&D) 5 "
"The Skating Party" text & illo (G,MM,MN) 1 "
"The Monster of Sawtooth Mountain" part II (MM,G) 8 "

#222: (vol.19,#6)- March 1959 cover:(DD,HDL)
"DD, Master Moving Expert"*CB (#416) 10 pages
"Scamp, Circus Daredevil"* (S) 5 "
"The Great Novelists"* (C&D) 6 "
"Two-Faced Pluto" text & illo (P,M&F,MM) 1 "
"The Monster of Sawtoothed Mountain" part III (MM,G,BP) 9 "

#223: (vol.19,#7)- April 1959 cover:(DD,HDL)
"The Fisherman & the Kite-Flyers"*CB(DD) (#380,404) 10 pages
"The Insomniac Dog"* (S) 6 "
"The 283rd Annual Witch Convention"* (C&D) 6 "
"Dumbo's Dilemma" text & illo (MM,MN,Dumbo) 1 "
"Alaskan Adventure" part I (MM,G) 8 "

#224: (vol.19,#8)- May 1959 cover:(DD,HDL,C&D)
"DD vs.GG: the Beachcombers' Picnic"*CB(DA) 3rd remake 10 pages
"Scamp's Underground Trick"*(S) (DAISY & DONALD #4) 6 "
"The Tiny Tornados"* (C&D,P) 6 "
"Goofy's Gamble" text & illo (G,MM,Foulfellow) 1 "
"Alaskan Adventure" part II (MM,G) 8 "

#225: (vol.19,#9)- June 1959 cover:(DD,HDL)
"DD vs.GG: the Lovelorn Fireman"*CB(DA) (#417) 10 pages
"The Disputed Bone Olympics"* (S) 6 "
"The Horny Chipmunks"* (C&D,Miss Chi-Chi) 6 "
"The Band Concert" text & illo (HDL,M&F,MM) 1 "
"Alaskan Adventure" part III (MM,G) 8 "

#226: (vol.19,#10)- July 1959 cover:(DD,HDL)CB
"Uncle $crooge's Floating Island"*CB(DD,U$) 10 pages
"The Collie-Puppy-Sitter"* (S) 7 "
"Pelican Airlines"* (C&D) 5 "
"The Treasure Hunters" text & illo (MM) 1 "
"The Fantastic Fog" part I (MM,G) 8 "

#227: (vol.19,#11)- August 1959 cover:(DD,HDL)
"The Black Forest 'Rescue' of DD"*CB(DD,JrW) (HDL#4) 10 pages
"Scamp,the Pet-Store Salesman"* (S) 6 "
"The Walnut Booby-Traps"* (C&D) 6 "
"Goofy's Housewarming" text & illo (G,MM,MN) 1 "
"The Fantastic Fog" part II (MM,G,GY) 8 "

#228: (vol.19,#12)- September 1959 cover:(DD,HDL)CB
"Lost Below the Andes"* CB (DD) (WD DIGEST #24) 10 pages
"Scamp & the Scooter"* (S) 6 "
"The Acorn Jewel Theives"* (C&D) 6 "
"The Stargazers' Surprise" text & illo (MM,M&F) 1 "
"The Fantastic Fog" part III (MM,G,GY) 8 "

#229: (vol.20,#1)- October 1959 cover:(DD,HDL)CB
"The Good Deeds"(strips are TITLED now!) (DD)(#408) 10 pages
(Many of these DD strips are remakes of oldies...)
"The Supper Bone" (titled!) (S) 6 "
"A Day at the Zoo"(titled!) (C&D) 6 "
"Pluto's Problem" text & illo (P,MN) 1 "
"Bar None Ranch" part I (MM,G,BP) 8 "

#230: (vol.20,#2)- November 1959 cover:(DD,HDL,DA,GD)CB
"Black Wednesday" CB (DD,U$,GY) 10 pages
"The New Neighbor" (S) 6 "
"The Lucky Chipmunk" (C&D) 6 "
"Mirror Magic" text & illo (G,MM) 1 "
"Bar None Ranch" part II (MM,G;BP) 8 "

#231: (vol.20,#3)- December 1959 cover:(DD,HDL)CB
"The Wax Museum"! CB (DD) (#423) 10 pages
"The Mischievous Kittens" (S) 6 "
"The Cold Winter" (C&D) 6 "
"The Reckless Rockets" text & illo (MM,DD,HDL,G,etc.)1 "
"Bar None Ranch" part III (MM,G,BP,MN) 8 "

#232: (vol.20,#4)- January 1960 cover:(DD,HDL)
"Under the Polar Ice" CB (DD,JrW) (HDL#26) 10 pages
"Sausage Scramble" (S) 6 "
"It's Snow Joke" (C&D) 5½ "
"Mickey's Christmas Camera" text & illo (MM,G) 1 "
"Bar None Ranch" part IV! (MM,G,BP,MN) 8 "

#233: (vol.20,#5)- February 1960 cover:(DD,HDL)CB
"Knights of the Flying Sleds" CB (DD,GY,DA)(DIGEST#46)10 pages
"Chow Hound" (S) 6 "
"Haunted Stove" (C&D) 6 "
"The Rescue Team" text & illo (P,M&F,MM) 1 "
"Bar None Ranch" part V!! (...these MMs are remakes too.)8 "

#234: (vol.20,#6)- March 1960 cover:(DD,HDL)
"Riding the Pony Express" CB (DD) (WD DIGEST #21) 10 pages

"On Guard" (S) 6 pages; "Too Much Time"(C&D) 6 "
"The Missing Dough" text & illo (MM,P) 1 "
"Pineapple Poachers" part I (MM,G) 8 "

#235: (vol.20,#7)- April 1960 cover:(DD,HDL)CB
"Want To Buy An Island?" CB (DD) 10 pages
"Choosing a Leader" (S) 6 pages; "Romantic Antics"(C&D) 6 "
"The Rabbit Rescue" text & illo (Bambi, etc.) 1 "
"Pineapple Poachers" part II (MM,G) 8 "

#236: (vol.20,#8)- May 1960 cover:(DD,HDL)CB
"Froggy Farmer" CB (#418) 10 pages
"Monkeyshines" (S) 6 pages; "Fishin' Fun" (C&D) 6 "
"The Mystery Queen" text & illo (MM,G,GD,MN) 1 "
"Pineapple Poachers" part III (MM,G) 8 "

#237: (vol.20,#9)- June 1960 cover:(DD,HDL)CB
"Mystery of the Loch"! CB (DD) (WD DIGEST #11) 10 pages
"The Right Approach"(S) 6 pages; "Too Many Trees"(C&D)6 "
"Bubble Trouble" text & illo (M&F,P,MM) 1 "
"An Education for Thursday" part I (remake)(MM,MN,P) 8 "

#238: (vol.20,#10)- July 1960 cover:(DD,HDL)CB
"The Dog-Sitter" CB (DD,JrW) (HDL #25) 10 pages
"A Good Sign" (S) 6 pages; "Troublesome Twosome"(C&D)6 "
"Campcraft Craftiness" text & illo (MM,MN,M&F) 1 "
"An Education for Thursday" part II (MM,G,P) 8 "

#239: (vol.20,#11)- August 1960 cover:(DD,H?D?L?)
"The Village Blacksmith" CB (DD,U$,DA,GY)(#390) 10 pages
"A Pup With a Purpose" (S) 6 "
"Pixie Dust Dilemma" (C&D,Tinkerbell) 6 "
"Dumbo's Blues" text & illo (Dumbo, Timothy) 1 "
"An Education for Thursday" part III (MM) 8 "

#240: (vol.20,#12)- September 1960 cover:(DD,HDL)CB
"The Fraidy Falcon" CB (DD) (#375) 10 pages
"On With The Show"(S) 6 pages; "Too Many Witches"(C&D)6 "
"Pinocchio's Picnic Puzzle" text & illo (MM, etc.) 1 "
"An Education for Thursday" part IV (MM,G) 8 "

#241: (vol.21,#1)- October 1960 cover:(DD,HDL)CB
"Rocks to Riches" CB (DD,U$) 10 pages
"A Helping Hand" (S) 6 pages; "House Guests"(C&D,Dumbo)6 "
"The School Scare" text & illo (MM,M&F,Brer Bear)1 "
"An Education for Thursday" part V (MM,G) 8 "

#242: (vol.21,#2)- November 1960 cover:(DD,HDL)CB
"Balloonatics" CB (DD,GY) 10 pages
"The Model Dog" (S) 6 pages; "Double Trouble"(C&D) 6 "
"Pluto's Trick or Treat" text & illo (P,M&F) 1 "
"The Trail to Treasure" (MM,G) 8 "

#243: (vol.21,#3)- December 1960 cover:(DD,HDL)CB
"Turkey Trouble" CB (DD,DA,GG) 10 pages
"Feathered Friend" (S) 6 pages; "Size Rise"(C&D) 6 "
"A Real Thanksgiving" text & illo (MM,MN,C&D,LH) 1 "
"Mickey's Strange Mission" part I (MM,G,BP) 8 "

#244: (vol.21,#4)- January 1961 (NO PRICE ON COVER)cover:(DD,HDL)
"Missle Fizzle" CB (DD,GY) 10 pages
"The Lucky Pup" (S) 6 pages; "A Fair Return"(C&D) 6 "
"Santa's Christmas" text & illo (MM,G,MN) 1 "
"Mickey's Strange Mission" part II (MM,G,BP) 8 "

#245: (vol.21,#5)- February 1961(1st 15¢)cover:(DD,HDL)
"Sitting High" CB (DD) 10 pages
"The Bone Mix-Up" (S) 6 pages; "The Caught Copycat"(C&D)6 "
"The Dude Ranch Visit" text & illo (M&F,GD,MM) 1 "
"Mickey's Strange Mission" part III (MM,G;BP) 7½ "

#246: (vol.21,#6)- March 1961 cover:(DD,HDL)
"Lost Frontier" CB (DD) 10 pages
"Heroic Pup" (S) 6 pages; "Dull Kinda Danger"(C&D) 6 "
"Figaro's Deal" text & illo (MM,MN,GD) 1 "
"The Moon-Blot Plot" part I (MM,G,GY) 7 "

#247: (vol.21,#7)- April 1961 cover:(DD,HDL)CB
"The Madcap Mariner" CB (DD,U$,GY) 10 pages
"It Takes Two To Tangle" (GY feature, with GG) 6 "
"Mighty Munk" (C&D) 7 "
"The Magic Guitar" text & illo (MM,G,Brer Fox/Bear)1 "
"The Moon-Blot Plot" part II (MM,G,GY) 6 "

#248: (vol.21,#8)- May 1961 cover:(DD,HDL,MM,P)
"Terrible Tourist" CB (DD) 10 pages
"Mud Puddle Muddle" (S) 4 pages; "Red Riding Hoodwinker"(LBW)7
"A Goofy TV" text & illo (MM,G) 1 "
"The Moon-Blot Plot" part III (MM,G,GY) 6 "

#249: (vol.21,#9)- June 1961 cover:(DD,HDL)
"Stranger Than Fiction"! CB (DD,GY) (#409) 9 pages!
"Magic Bean Mix-Up" (C&D)5 pages; "Caught in the Act"(GY)6 "
"Goofy's Idea" text & illo (MM,G) 1 "
"The Golden Touch" part I (MM,G,BP) 7½ "

#250: (vol.21,#10)- July 1961 cover:(DD,HDL)CB
"Boxed-In" CB (DD,DA) 10 pages
"The Rigged Race" (S) 3 pages; "Furry Flurry"text & illo 1 "
"Dual Daddy Ordeal" (LBW) 6 "
"The Golden Touch" part II (MM,G,BP) 8 "

#251: (vol.21,#11)- August 1961 cover:(DD,HDL)
"Duck Luck" CB (DD,GG) (WD DIGEST #26) 10 pages
"In the Mood for Food"(C&D,G,M&F)4 pages;"Rescue Robot"(GY)5 "
"Dumbo's Double Duty" text & illo (Dumbo,MM,M&F) 1 "
"The Golden Touch" part III (MM,G,BP) 8 "

#252: (vol.21,#12)- September 1961 cover:(DD,HDL)
"Mr.Private Eye" CB (DD,U$,Beagle Boys) 10 pages
"Moving Day Mix-Up"(S) 4 pages; "Winners Weepers"(LBW) 5 "
"Trip Trouble" text & illo (Thumper) 1 "
"The Great Giveaway Mystery" part I (MM,G) 8 "

#253: (vol.22,#1)- October 1961 cover:(DD,HDL)CB
"Hound Hounder" CB (DD,JrW) (#389) 10 pages
"The Missing Apples Mystery" (C&D,Brer Fox/Bear) 4 "
"The Travel-Egg" (GY) 5 "
"The Up-To-Date Witch" text & illo (MM,MN) 1 "
"The Great Giveaway Mystery" part II (MM,G) 8 "

#254: (vol.22,#2)- November 1961 cover:(DD,HDL)
"Jet Witch" CB (DD,GY) (#411) 10 pages
"Pop's Plot Flop"(LBW) 5 pages; "The Good Deed"(S) 4 "
"Pluto's Picnic" text & illo (P,MM) 1 "
"The Great Giveaway Mystery" part III (MM,G) 8 "

#255: (vol.22,#3)- December 1961 cover:(DD,HDL)
"Boat Buster" CB (DD,U$) (#403) 10 pages
"The Search for Luck"(C&D) 5 pages; "Kitty-Car" (GY) 5 "
"Figaro's Fun" text & illo (MM,MN) 1 "
"The Mystery of Misery Mesa" part I (MM,G) 8 "

#256: (vol.22,#4)- January 1962 cover:(DD,HDL)CB
"Northeaster on Cape Quack" CB (DD) (#424) 10 pages
"Expert in Exile" (Ludwig Von Drake feature, DD,U$,GG,GY,DA)5 "
"The North Pole Surprise" text & illo (MM,MN,G) 1 page
"Out-Foxing the Wolf" (LBW) 4½ "
"The Mystery of Misery Mesa" part II (MM,G) 8 "

#257: (vol.22,#5)- February 1962 cover:(DD,HDL)
"Movie Mad" CB (DD) (WD DIGEST #27) 10 pages
"The Double-Jointed Pointer" (GY,U$,Beagle Boys,GD) 6 "
"Flight Brothers" (C&D,DD,Tinkerbell) 5 "
"Dumbo's Disaster" text & illo (M&F,MM,Dumbo) 1 "
"The Mystery of Misery Mesa" part III (MM,G) 8 "

#258: (vol.22,#6)- March 1962 cover:(DD,HDL)
"Ten-Cent Valentine" CB (DD,U$,Magica De Spell)(#402)10 pages
"Three In a Tree" (C&D,Zeke Wolf,3 Pigs) 6 "
"A Bone To Pick" (Ludwig Von Drake,M&F,P) 6 "
"Hero Danny" text & illo (M&F,MM,MN) 1 "
"The Missing Merchantman" part I (MM,G,BP) 8 "

#259: (vol.22,#7)- April 1962 cover:(DD,HDL)
"Jungle Bungle" CB (DD) (#405) 10 pages
"Pop's Big Helper" (LBW) 6 pages; "Willing To Learn"(Ludwig)6"
"The Fish Fry" text & illo (MM,G,P) 1 page
"The Missing Merchantman" part II (MM,G,BP) 8 "

#260: (vol.22,#8)- May 1962 cover:(DD,HDL)CB
"Merry Ferry" CB (DD,JrW,Jr.Chickadees)(#425) 10 pages
"Greener Pastures"(C&D) 6 pages; "All Invented Out"(GY)6 "
"Grandma Duck's Treasure" text & illo (GD,MM,M&F) 1 "
"The Missing Merchantman" part III (MM,G,BP) 8 "

COMIC COLLECTOR'S COMMENTS

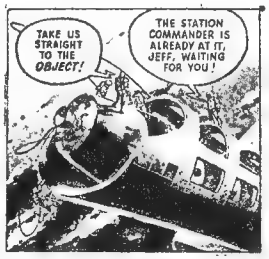
BY HOWARD R. SIEGEL

EUROPEAN CARTOON ART IN THE 60s

A talented crop of artists emerged in the 1960s on the continent and the British Isles, having graduated from training schools which believed in following either Disney or Raymond with no inbetween. In England, such comers as Sidney Jordan (Jeff Hawke) and Frank Hampson (Dan Dare), drew for newspapers whose coverage were nationwide rather than citywide. Both were a combination of Flash Gordon and Terry/Steve Cochran. Both had a touch of Nostradamus in them that smacked of Milton Caniff's crystal ball gazing during the WWII years. Jordan's slow, methodical drawings reeked of research and authenticity, as is evident by the 1966 panels below. In later years he substituted the grey wash with zipatone, probably for a color Sunday page; but the former is most apt for the silence and gloom of an outer space environment. Students of Stanley Pitt might draw a comparison between Hawke and Gulley Foyle. For some unknown reason, Hampson's Dan Dare enjoyed more popularity. There have been rumors circulating for a year about a D.D. movie. This strip was the kind of manna that mothers and fathers, Wheaties advertisements and backyard games were made for. Clean, Jack Armstrong adventurish, up to date. Looking somewhat like a young Dick Van Dyke, Dan Dare did it all for the Commonwealth, with help from a small group of cohorts right out of the old Terry genre.

STRAIGHT OUT OF PERSEUS, LIKE A METEOR— BUT AT LOW VELOCITY. WE GOT IT ON THE RADAR WHEN IT WAS STILL FAR OUT, AND MANAGED TO GO ALONGSIDE IN TIME— OR BY NOW IT WOULD BE A BURNT CINDER AT THE BOTTOM OF THE PACIFIC!

Jeff Hawke
BY SYDNEY JORDAN



Modesty Blaise (which ran in American papers for a short period), and the Seekers (The late Jim Holdaway, succeeded by Peter O(Donnell on Modesty; John Burns and Phil Douglas on Seekers) were right out of, or right into TV type fare in both drawing style and scripts. Only now are the American comic books beginning to inject semi-nudity, cleavage and sexual innuendos into the scripts; but such direction has been commonplace in international strips for well over twenty years now. So it is not surprising that nudity and much revealing female anatomy makes its way into both strips. If the art teams were less than brilliant in this respect, it would be bordering on obscene; but they do it quite well without being forceful. Jack Kirby might well take lessons from either. O'Donnell likes lots of solid black in his panels and uses very little zipatone. Burns and Douglas also, but their panels are less cluttered. Both strips have excellent background work and detail. Note the sutomobiles in the following panels. Both O'Donnell and Burns would make excellent partners for Leonard (On Stage) Starr in this respect. Incidentally, both strips receive wide attention from fandom in Great Britain, partially due to the fact that their creators are always accessable to purposeful zine editors. Try getting an interview with some of our top rated strip artists.

MODESTY BLAISE
by PETER O'DONNELL
A CONTINENTAL CIRCUS. OVER HERE ON TOUR—IT'S AN IDEAL COVER FOR ROTATING FOREIGN AGENTS. GETTING THEM IN AND OUT OF THE COUNTRY.

Remindful of a fleshier Stan Lee, Warren Tufts is an enigma in that his work enjoyed more popularity in Europe than it did in the United States. No longer active in cartooning, Tufts credits include cowboy strip Casey Ruggles, an entry titled "The Lone Spaceman" which lasted a half year in several dozen U.S. papers, and his biggest success, cavalryman "Lance". Shades of Hal Foster and "Jack" Murphy's "Prince Valiant"! As noted below, the panel format and indeed, a good deal of the art style smacks of Foster's touch. This is the sort of thing that made Lance so popular in French, Spanish and Italian markets. The western and Indian themes are very popular there, and who could be more in touch with it than an American? So it was that Lance rivaled such as "Lt. Blueberry" by Frenchman Jean Giraud as well as his "Fort Navajo" from whence the Lt. emerged; Italy's "Tex Willer" by Giovanni Ticci and Spain's "Ralph Kendall" by the popular Arturo del Castillo. More lucrative business ventures outside cartooning deprived us of a rare, albeit unheralded talent in this country when Tufts left the industry 15 years ago.

...for Bull Bear has made up his mind to have the white man's woman.
The next morning he leads his party to market.
24 1-23-66
© 1966 WARREN TUFTS ENTERPRISES. All rights reserved

© Edizioni Araldo *Tex*,

Ralph Kendall by Arturo del Castillo. © 1970 Eurostudio Milano

A popular anti-hero? A costumed rogue who beats the law? Italy's "Diabolik" is just that. The product of two sisters, Angela and Luciana Giussani, whose claim to fame previously was an ill-fated attempt to sell Murphy's "Big Ben Bolt" to newspapers in that country. They now have a stable of writers and artists who do the legwork while they still oversee all. Italy has always liked the James-Bond-in-tights concept as noted by American Ken Woods portrayal of "Super Argo" in their movies. So it is not unusual for that readership to take to a baddie who displays compassion, justifiable revenge via solo vigilante tactics and commandship class A. Oh what Marvel could do withthis character if there were no code!

I said at the beginning of this synopsis that the styles ranged from either Raymond or Disney. The latter's effect on European comic art may best be personified by Goscinny & Uderzo's "Asterix". Perhaps the most successful of that class of art is Reg Smythe's "Andy Capp", whose punchlines and personages are the keys to the strip (much like Peanuts) rather than the drawing. Others in that genre have never reached longevity. Europeans rely on American translated strips, such as Blondie, Beetle Bailey, Hagar, etc. for that bill of fare. The romance countries (France, Spain, Italy) and perhaps Bellamy, Jordan, et al. are the suppliers of serious, detailed strips. Up and coming talent continue to follow the latter trend, so it is not unexpected that any future material that originates from Europe will be directed to adventure themes rather than three or four panel completions daily with funny trends and punchlines as the objective. One must realize that social values, the scars of having been encompassed by two large wars in 30 years time, etc. has somewhat dampened the funnybone. They do not attempt to compete in those catagories. A visit to bookshops or picking up a small town paper in some out of the way place in Europe could be rewarding in that pre WWII plates are still being used. A McManus, Sidney Smith or Fontaine Fox strip with Yugoslavic, Flemish, Basque or Lithuanian dialects in the balloons is not uncommon.

For Americans, the best source are the many reputable dealers that carry European fanzines or art magazines. Then it is a case of studious examination of the art rather than the wording. As illustrated, some of it is most excellent. It would not be successful in this country. History has proven that. Another case of different evaluations in different lands. Fandom needs both.

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"Lieutenant Blueberry" — a good example of "Gir"

Kendall

From *Tex* No. 108.

The Museum of Cartoon Art in Greenwich, Conn. is preparing for Fall presentation, a rotating exhibit of original Australian art. The Australian ambassador to the United Nations personally opened the curation in July. To our knowledge, this will be the first American showing of its kind, and we are proud of it.

* *

ODDS AND ENDS

That graduation from comic books into commercial illustration marks the beginning of monetary splendor is a well established fact. Perhaps the most successful example is Jack Davis, who, as of this writing, is almost 500 assignments behind in his workload!

The west coast has become more than a new haven for many writers, editors and artists. It has become a calling card for the still unsettled in the industry. Roger "The Dodger" Slifer, alumnus of "The Gang" and Marvel bullpenner of many splendors has hitch hiked to Oregon. Whether it was to visit his cousin Big Foot or look for attics with long forgotten boxes of comics, he won't say. He left Duffy Vohland in charge of his affairs until he returns, which was his second big mistake. His first? Considering Duffy for the job in the first place.

Having just about depleted its stock of golden age DC heroes as well as those from the defunct publishing houses it purchased rights from, where does NPP go from here for new stable members? Fiction House? Fox? Ace? Nowhere I hope. They've flooded the shelves with costumed adventurers, and sadly, the ones from the forties have been cast into modern day settings, losing the charisma they should have been affording the reader.

Star Trek. Yes. It's worthy of societies, fan clubs, etc. But a Logan's Run group? Who's setting the standards anyway?

According to inside reports, Warren has about six issues of Spirit material left that can be used in slick magazine form according to the present format.

Maurice Horn's Encyclopedia of Comics sold out its prepublication printing and unless the stores and outlets get their orders filled, this $25.00 bonanza may be an expensive Howard the Duck fiasco all over again. I quickly ran through a copy and I can tell you that this will be no couple-of-nights-reading affair. It's big in size, concept, and hopefully accuracy and research completeness. I'll trade notes with you at the end of the year Dr. Jerry.

Dik "Hagar The Horrible" Browne is having serious cataract and weak eye tissue problems. He's doing the strip slowly, with a large magnifying glass as an aid. Many fellow NCSers are concerned.

Rivalries between publishers of fanzines are at best, curious forms of reading material which amuse most of fandom. The only people effected by the innuendos cast, and the accusations made are the main participants. Fandom doesn't need it gentlemen. To the messrs. Groth and Light: Cease and desist. Use your energies and facilities to knit a failing fandom together.....

COMIC COLLECTOR'S OPINION

Are we suffering from a new virus named "Startrekitis"? It appears to be a disease that is destroying the nucleus of panelology. It is everywhere it shouldn't be and in its pure form has rashed out into a hundred zines, conventions and forums on its own. Comic Art Conventions have become Star Trek Symposiums. Comic Art Fanzines have more pages devoted to Kirk, Spock and Company than they do to Superman, Batman and Spidey. Today's queries concern the thickness of the Enterprise's hull. No one asks about Tommy Tomorrow. They say that history repeats itself. It's true. When sceence fiction fans found that their circle was being invaded by comic book aficianados, they protested, and the likes of Xero gave way to All In Color For A Dime. Fandom divorced itself and both parties were satisfied with the results. It seems that this is not the case in the Star Trek/Comic Art relationship. Either the fans don't want to let go, or publishers are under the erroneous opinion that unless their product is inundated with ST material, readers will shy away from it. Likewise dealers and convention committees are having illusions of a spectre looking over them and that the only way to get rid of it is via the 23rd century. I disagree. Each audience deserves its own theater. Why are the panelologists being short shrifted?

* *

PHIL SEULING AT THE LITTLE BIG HORN OR THE STARS & STRIPES EVER

Poor Phil. He was the lead in a Rod Serling "Twilight Zone" story. He entered a time/space vacuum and found himself in the roll of George Custer, only his problem was not the Sioux, but the Bicentennial. Three to Five Million people the news media said, would be invading Manhattan Island. 300 portable toilets were placed in strategic locations. The Commodore was the victim of economic chaos. He had to settle for the smaller McAlpin where his Second Sundays originated. Programs had to be changed to accommodate smaller quarters. Like myself, many people from his area decided to forgoe the convention because of the crushing mob scene that was sure to take place around Herald Square. It would cost more to attend than in previous years, and just wasn't worth the hassle. I wonder what lessons will be learned from all this?

* *

A SCORE'S WORTH OF ALL-STAR TEAMS

When Brian Walker asked me to select ten year's worth of important comic books for a visual exhibit at the Museum of Cartoon Art, I asked that he double the time element so that I could do a creditable job. Here is my list; in no particular chronology or degree of worth:

1) Showcase No. 4. The modern Flash and the return of the super hero.
2) Flash No. 123. "The Flash of Two Worlds" Alley Award winner and an issue that will remain in my personal Hall of Fame. It brought back the first of Dc's golden age heroes.
3) J.L.A. No. 21. Reintroduction of the super hero teams of the golden age.
4) Brave & Bold No. 28. The first modern teamup of heroes.
5) Fantastic Four No. 1. Introduction of the modern super hero. He would be more personable with hangups and problems, plus the need for a division between his own life and that of his cotume clad alter ego.
6) Amazing Fantasy #15/Spiderman #1. First appearances of today's most popular super hero.
7) Avengers No. 4. Return of Captain America/Fantastic Four No. 4. Return of the Submariner. Timely/Marvel unite.
8) Brave & Bold No. 50. The two character teamups, later to become a steady diet at Marvel, begin when Jonn Jonzz and Green Arrow get together.
9) Marvel Collector's Items Classics #1. Titles were now entirely devoted to reprint stories. Previously only a few page recaps or one story within a title was reprinted. This trend developed full scale in the early 1970s.
10) Madison Avenue takes over. The first of the long range advertising gimmicks in comic books. "The Spectre Is Coming" became "The Spectre Came" with this golden age hero's return in Showcase No. 60.
11) Return of the pulp heroes to comic book formats. November, 1966, a one shot Doc Savage from Gold Key, reproducing in pictorial form the Thousand Headed Man.
12) America's Best TV Comics. Television uses the comic book medium to advertise its wares via this one shot special. A commerical enterprise first.

13) Visa Versa. Comic books borrow from another commercial enterprise, the toy industry with DC's adoption of Captain Action, a super hero doll that won acceptance in the sales charts. When the toy was withdrawn from the counters, the title ended.
14) Fantasy Masterpieces NO. 3. Marvel reprints Timely stories in their original form. DC would follow with a series of origins from the golden age. For the first time, the collector could get vintage material at a fair price and the stories were in first class condition, no torn pages, no yellowing.
15) Giant size collectors series. DC's $1.00 specials, reprinting the whole classic comic book, beginning with the prize of prizes, Action No. 1 in a bronze cover setting.
16) Industry cooperation. The pennant winners of both leagues team up in giant size fashion when Superman meets Spiderman in 1976.
17) Birthday parties. Longevity in the comic book medium as Detective Comics celebrates its 400th issue with a unique cover showing Batman & Robin holding issue No. 27 and Batman No. 1.
18) We forgave Japan for Pearl Harbor, so why not a marriage of courtroom adversaries as Superman introduces the original Captain Marvel in February, 1973 via Shazam No. 1. The two most popular heroes of the golden age now in the same stable. The comic/super hero genre receives its top member.to
19) Retrogression, but a brief happy one. The major publishers bring back whole 1940s groups. Marvel's Capt. America/Human Torch/Submariner triumverate in the Invaders. DC offered the Quality Group via Freedom Fighters, a good percentage of the JSA via All-Star, Seven Soldiers of Victory in JLA, Fawcett's stars in yet another "Earth" version in JLA, Marvel's Liberty Legion in a Premiere issue and the list goes on. Unfortunately, neither company stayed with the time period, and turned each entry into yet another commonplace 1970s battleground.
20) The "slick" comic book, inroduced by Warren. Black and white, magazine size and oft times non-code. The best of the lot? Some will say The Spirit, others pick any number of swords & sorcery, horror, fantasy or futuristic themes. The formats are a new way of selling at high prices and at retail outlets that no longer carry the full color 10¢-12¢-15¢-20¢-25¢-30¢-50¢-60¢ variety that increased price in twenty years while decreasing page count.

Comments, differences of opinion, additions, agreements and plaudits are invited.....

* *

PULPS - THE PHOENIX OF COMICS

It's common knowledge that many, if not most of the adventure hero ideas in the comic books came from the pulps. I've even read somewhere that NPP has locked in their vaults two of the known three issues of a scarce, little known magazine that had the origin of Superman in it four years prior to the Siegel-Schuster "creation". The template for fandom came from science fiction organizations, a good many of which were formed during the heyday of the SF pulps of the 20s and 30s. Several of the well known pioneers in the comic book media received their literary baptism from the pulps, including Julius Schwartz, Mort Weisinger and others.....

The above mentioned gentlemen created "Fantasy Magazine" in 1934, often described as the most famous fanzine of its genre, along with Forrey Ackerman and Ray Palmer, all of whom were amateurs back then. Edmund Hamilton, honored at the 1969 Detroit Triple Fan Fair along with writer-spouse, Leigh Brackett, authored most of the Capt. Future for Thrilling Publications, Nedor's publishing parent, under the editorship of Weisinger. They set the pattern for comic book space heroes to come, and no doubt gave Mort some ideas for the course he set when handling Superman at NPP.

Alex Shomberg, who did all those eerie covers for Timely, got his start in the mid thirties doing the same for the pulps. Chronologically, it was merely a move horizontally for Shomberg, since the scantily clad maiden about to be tortured by some grotesque fiend in a den of evil, was replaced by Bucky or Toro, with Capt. America or Human Torch replacing the jodhpur clad adventurer who was about to break up the plot. Often the text was based upon Shomberg's covers. Murphy Anderson also got his start in the pulps by doing black and white panels of space ships in the early 40s, moving over to the likes of Hawkman, Capt. Comet and others in the 50s and 60s.

Several authors on the early newspaper comic strips give Frank Rudolph Paul, one of the most famous illustrators of space ships for the pulps, as the inspiration or influence in Dick Calkin's Buck Rogers art. The simple fact is that if you were to read a cross section of science fiction pulps, you would discover that much of the material that appeared in Strange Adventures, Mystery In Space, Marvel Tales, Tales To Astonish and others during the 1950s and 1960s came from the pulps, not in concept, but in entirety. And many students of panelology justly claim that the first two titles contained some of the best stuff comic books had to offer in the forty years of existence. Certainly the illustrations provided good reference points for the black and whites that Marvel and Warren publish.

* *

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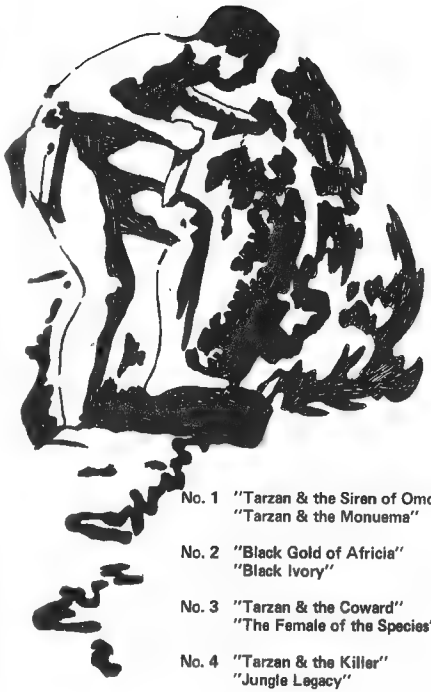

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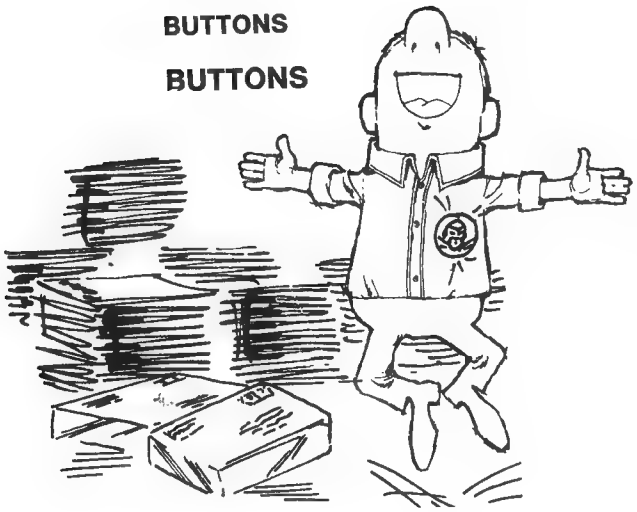

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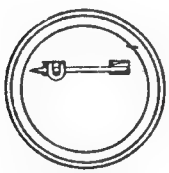

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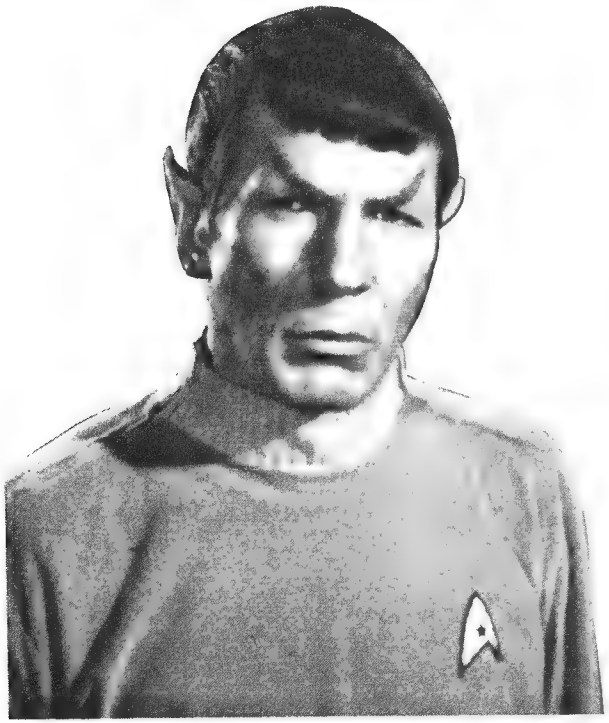

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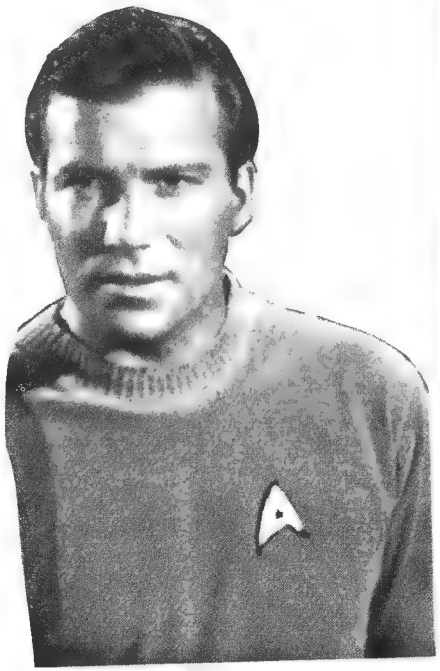

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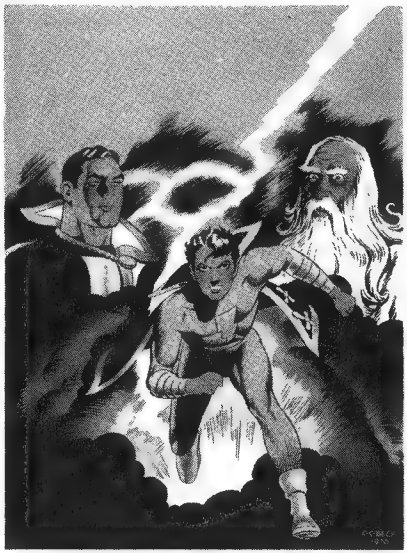

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TCP: THE COMIC PRESS 2/3 - "Breaking Into the Business", a story of making it in the pro comic world by Steve Clement/Interview with George Perez/Conan article/Adams sketch/good fan art & articles/5x8 .75
TERRY AND THE PIRATES MEET BURMA - A full story from 1936 by Milton Caniff, in a sharp new softcover with color covers $6.95
TERRY-ENTER THE DRAGON LADY - Over 100 pages of strips, again from 1936/ classic Milton Caniff artwork and stories $6.95

TOWER OF THE ELEPHANT RECORD ALBUM - Very limited pressing of the dramatization for the Howard stories "Tower of the Elephant" and "The Frost Giant's Daughter"/professionally produced/Tim Conrad color jacket $6.00
VENTURE 5 - Surprise new comic in the STAR REACH tradition/Neal Adams cover/sci-fi & fantasy stories by Brent Anderson, Jeff Jones, Steve Leialoha, Alex Nino, Steve Oliff and others $1.00
VOYAGES INTO THE STRANGE 1 - Amateur strips in a magazine format with slick color covers/Don Glut, Carl Taylor, John Phillips, Don Buscik, and others/sci-fi, horror, barbarian strips $1.00

ZERO 3 - Strange sci-fi book featuring "Brok, the mutant Broccoli," in a fight against evil/Warren Greewood & Pete Von Sholly .75
ZOMIX - New from England, written and drawn by Hunt Emerson/I think this guy is really talented, sort of a Crumb/Wolverton mix! .75

POSTERS & PRINTS.....PRINTS AND POSTERS.....POSTERS & PRINTS

QUEEN OF THE BLACK COAST by Steve Fabian - This is my favorite portfolio from all that have appeared in the last year or more/Fabian is superb on seven fine b&w plates for this great Howard tale/some of his finest work...plus the set is enclosed in a full color cover with a wrap around painting by Steve/numbered & signed/envelope/excellent! $11.00
FLESH & FANTASY by Frank Brunner - six plates in a cover from Middle Earth/signed & numbered from only 1000/envelope/out of print $15.00
BRAN MAK MORN by Frank Brunner - Fine fantasy plates on 11x14 paper, signed and numbered from an edition of 1000/very sharp (due Aug) $10.00
BARRY SMITH HOWARD MEMORIAL SET - Five color prints of Howard characters, originally intended for the defunct Middle Earth portfolio/Due to a very limited supply (these are signed & numbered from 990 copies) these are one per customer and no 10% discount is offered on this-$20

THE GREEN PRINCESS by Marcus Boas - color, limited to 2000, nice barbarian vs sorcerer illo with dungeon, girls, etc. $3.00
ELRIC AND THE SORCERER OF PAN TANG by Alex Nino - color, nice piece by this famous Phillipine artist, from the Moorcock novel $3.00
THE MINIONS OF KANE by Alex Nino - color, a second in the "Heroic Fantasy" poster series by the great Alex Nino/great battle scene $3.00
CLEOPATRA by Frank Brunner - This is a larger, color version of the small poster previously released/unique Egyptian motif $3.00

LOGGERHEAD by Wrightson - Nicest of the set, in my opinion/two men battle an enormous sea turtle in the brown waters & murky dusk $3.00
CHANGE? by Wrightson - Humorous piece in panel form $3.00
HUNTER - A grim creature strikes in the night $3.00
VISITOR - A slimy alien appears on a 17th cnetury clippership $3.00
plus BAD DOINS, FREAKS, SIEGFRIED and CONAN'S VENGEANCE $3.00
SALE! any two for $5...any three for only $7! This also includes the Steve Hickman and Mike Kaluta posters from Christopher Enterprises.

THE FRAZETTA-WILLIAMSON PORTFOLIO - A collection of unpublished pieces done in the mid or late 1950's, from Williamson's collection/ten b&w plates in handsome blue slipcase/limited edition $10.00
SIGNED & NUMBERED by Williamson $15.00

GIVE ME LIBERTY - "A revised history of the American revolution", a humerous tale by Gilbert Shelton, Gary Hallgren & Willy Murphy .75

GRAPHIC GALLERY 7 -Color Barks, Jack Davis, Virgil Finlay/Kirby/McCay/ Hogarth/Foster/Crandall/Kaluta/Wrightson/Corben/Toth/Frazetta sketches/ Herriman and many other fine, rare pieces $4.00

GRAPHIC GALLERY 8 - An entire issue devoted to the talented Disney animator, Ferninand Horvath/Loaded with rare artwork studies for famed films like Snow White, Brave Little Tailor, Silly Symphonies/great character studies for early Disney cartoons/very entertaining $4.00
SPECIAL GROUP DISCOUNT: Issues #2-8 normally $4 each, now three or more are $3.00 each//Any assortment of six $2.50 each//Still have just a couple #1's for $5.00 ea

THE LAST CELT: ROBERT E. HOWARD by Glenn Lord - At last,noted Howard expert and estate-executor Glenn Lord has written and compiled the definitive work on REH/devided into four sections: Autobiography, Biography, Bibliography and Miscellanea/ Reproductions of letters, photos magazine covers, manuscripts & more/a massive volume, with a color dust wrapper by Marcus Boas (due late August) $20.00

ROGUES IN THE HOUSE by Robert E. Howard - The fifth volume of the matched Conan series/quality typography & paper/11 full color illustrations plus b&w pieces by Marcus Boas/Also includes "The Frost Giant's Daughter" (due in late August) $15.00

THE SOWERS OF THE THUNDER by Robert E. Howard - This superb book with over 100 illustrations by Roy Krenkel was first printed in 1973/long out of print, a new edition of only 1250 copies has been produced/an excellent collection of stories from MAGIC CARPET and ORIENTAL STORIES, companion magazines to WEIRD TALES in the 1930's/Color dust wrapper and frontispiece, illustrated end papers (due in late August) $12.00

THE HOWARD REVIEW 1 - This second printing is highlighted by great Steve Fabian artwork and four rare poems by Howard/and much more $2.00

ILLUSTRATED FICTION 1 -"Schlomo Raven", a lengthy graphic novel in full-color in paperback/by Tom Sutton, Byron Preiss & Ken Smith/humor $1.00
2 -"Starfawn", a science fiction epic by talented Steve Fabian, Preiss and colored by Marie Severin $1.00
3 -"Chandler", a superb detective graphic novel by the great Jim Steranko/facinating experimentation, panel work and illustration by one of today's best artists, rarely seen now that he produces Mediascene (due September) $1.00
DELUXE EDITION: large 8 1/2 x 11, also color, softcover $4.95

ILLUSTRATED HARVEY KURTZMAN INDEX - Sharp 5 x 8 softcover volume, 120 pages/complete history of Harvey's work/ packed with illos & "Hey, Look" strips/old roughs for stories/complete index/very solid and well-produced book from Glenn Bray/color cover $5.00

IMAGINATION 1 - Uncovered a batch of this fine 1971 magazine packed with pro work/Necromany, a strip by Kaluta/an unpublished daily strip, "Tangent", by Neal Adams/superb strip by Bill Stillwell, "A Gift of Love"/ plus a Jeff Jones strip, a Wrightson strip, color Morrow cover $2.50

MEDIASCENE 19,20 - Special articles on the top comic personalities/ reviews of films/TV/books/comics/fan publishing (Aug-Sept) ea: $1.50

METAL HURLANT 6 -Don't miss out! Much of the finest contemporary graphic art is appearing in the french magazine/84-page issue with two stories in color/by Giraud and a never-before-published "Den"story by Rich Corben/all fantasy & sci-fi strips, excellent art $2.00

BERT FEGG'S NASTY BOOK - Import from England/from the same people that produce the Monty Python TV show/bizarre humor in color & b&w illos & story in this small hardcover book/two color pages by Bellamy $2.50

QUACK 1 - Funny animals live again! Brunner does "The Duckaneer"/work by Scott Shaw, Howie Chaykin, Ted Richards, & Dave Stevens/An all new comic from Star Reach Productions $1.00

SUPER DC CALENDAR 1976 - Best Calendar of the year! Entirely by Dick Giordano and Neal Adams! Each month has a famous DC hero or heroine flying, fighting or frolicking in full color $3.00

FRANK FRAZETTA CALENDAR 1977 - Beautiful full-color reproductions of twelve of Frank's finest paintings/on heavy glossy stock with a handsome calendar that'll class up your walls! (due Sept) $4.95

RED SONJA by Frank Thorne -color, large poster of the great Robert E. Howard heroine of sword & sorcery $3.00

DOC SAVAGE - This is the original poster by James Bama, released through Bantam when the first paperbacks hit the stands! Large, full color and a very handsome poster, much sought after $3.00

SPIDERMAN - A large Marvel poster of everyone's favorite! Color $2.50

SILVER SURFER - Very sharp large color poster by Buscema $2.50

DOOMSDAY by Neal Adams - A half-size science-fiction poster, from the back cover of Bullseye #5/full color/Normally $2.50! Now only.... $1.00

BEAM UP! by Ken Barr - This is one of the finest Star Trek posters I've seen yet...very fine color painting of the crew partially materialized with a space background. Large $3.00

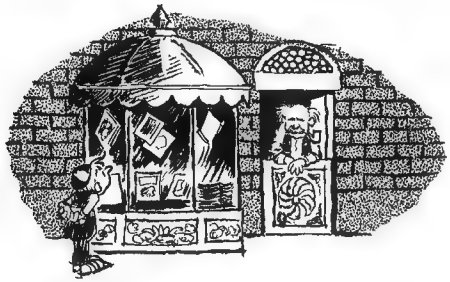
OVERSTOCKED SALE!!

Besides some of the special prices above, here's more discounts!

	regular price:	sale:
DEADBONE HARDCOVER - Vaughn Bode, color wrapper	$15.00	$11.00
DREAMS OF A RAREBIT FIEND - Windsor McCay	$2.00	$1.50
FINLAY'S ASTROLOGICAL SKETCHES - Grant, some color/hb	$15.00	$11.00
EISNER'S TRIVIA and GUIDE TO ASTROLOGY - lots of art	$2.00 ea:	$1.40
ALMURIC by Robert E. Howard - OUT OF PRINT	$7.00	$5.00
FROM THE HELLS BENEATH THE HELLS - REH record/narrated	$8.00	$5.00
IRON MAN by Robert E. Howard - new hardcover/illoed	$7.00	$5.50
BLACK VULMEA'S REVENGE by Robert E. Howard -Large/hard	$15.00	$12.00
KRAZY KAT - softcover/thick/packed with old Herriman	$5.95	$4.00
MICKEY MOUSE MERCHANDISE - reprints two old catalogs	$10.00	$7.50
NOSTALGIA CATALOG - thick softcover/premiums/BLB/comics	$5.00	$3.00
RECORD COLLECTOR'S GUIDE - Priceguide on all oldies	$7.00	$5.00
HISTORY OF UNDERGROUND COMICS by Mark Estren - soft	$10.00	$7.50
THE YUM YUM BOOK by Robert Crumb - all color, hard	$7.00	$3.50
MICKEY MOUSE 1934 - color reprint in nice softcover	$1.50	$1.00
BLOODSTAR POSTER by Rich Corben - Very Large, heavy	$5.00	$3.50
PRINCE VALIANT POSTER by Gray Morrow - Handsome print	$3.00	$1.50
HOT STUF 2 -Corben, Gray Morrow, Ken Barr, thick	$4.00	$3.00
INFINITY 6 - Jeff Jones, animation, pro artwork	$3.00	$2.00
INSIDE COMICS 2, 3 - interviews, stories, art	$1.00 ea	.60
INDEX TO GOLDEN AGE COMICS by Howard Keltner	$4.00	$2.75
KING PORTFOLIO - 11x17/Raymond/Foster/etc/excellent	$10.00	$8.00
NOSTALGIA COMICS 2-6 - reprints early strips	$3.95 ea	$2.50
KENNETH SMITH PORTFOLIO - five color prints	$15.00	$7.50
DEMONS PORTFOLIO by Kenneth Smith - five new prints	$12.00	$8.00
WALT DISNEY COLORING BOOKS - six different, see my ad	$4.80 set	$3.25
SPIRIT COLORING BOOK - Oversized/best Eisner splashes	$2.50	$1.25
THUNDER & WATER - portfolio by MacIntyre	$10.00	$6.50
STREET ENTERPRISES BENEFIT FOLIO - all pro, excellent	$12.50	$7.50
WHISPERS 6-7 - thick double issue/articles/art/fiction	$3.50	$2.25
8 -latest issue, excellent art folios & fiction	$2.00	$1.25
METROCON PROGRAM BOOK - Kaluta, etc	.75	.45
MYSTICOGRIFIL - Kirby interview, Dave Stevens	$1.00	.60
MELOTOONS 2 - Robert Crumb sketches & interview	$1.50	$1.00
CARTOONIST PROFILES 24-27 - packed with info & art	$3.00 ea	$2.25
TANTE LENY 20 - great Dutch underground/Gerdts	$2.00	$1.50
BARBARIAN KILLER FUNNIES -Conan parody, funny	.75	.45

This is the maximum discount on these; my usual over $25/10% discount does not apply, since these are discounted up to 50% off. Thanks.

YE OLDE FANZINE SHOPPE



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ADD 50¢ POSTAGE TO ALL ORDERS

CLOCKWORK ORANGE SOUVENIR MAGAZINE = $1.00 - Eight page tabloid magazine on slick paper issued by the studio in conjunction with the film and contains many full color stills and articles entirely on the film. Kubrick & Malcolm McDowell.

TARZAN IN THE LAND THAT TIME FORGOT = $5.00 - 8 X 11 inch, 48 page hardcover book in FULL COLOR with a Russ Manning Tarzan comic strip which has never been published in the United States. This book, which is in English, was published in England and is printed on heavy quality paper with brilliant color.

SPIRIT SECTIONS = $4.25 each - These sets contain ten different 8 page sections beginning chronologically with the very first "Spirit" on June 2, 1940. Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.

SET #1
SET #2

GRAVE TALES = $2.25 - This book features comic strips, all new, printed on extra heavy stock to be suitable for coloration in any way you want. There's strips by Don Newton, Mike Roberts and Robert Parsons, all in the horror & SF vein. There are also single page illustrations by Don Newton as well as others, including some very fine drawings reprinted from old pulp magazines.

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.

MARVEL TIMES #2 = $1.00 - Lengthy article on Dr. Strange; also articles on Berni Wrightson and Stan Lee. Question and answer column as well as comic reviews. Art includes cover of DR. STRANGE #183 printed from the original and KULL #3 cover from black & white proof.

MARVEL TIMES #3 = $1.00 - Indepth article on Kirby's reign on THE FANTASTIC FOUR; "The Legend Of Prester John", "The Watcher Speaks", comic reviews and lettercolumn.

THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8 1/2 X 11 on heavy slick paper.

ERB-dom #80 = $2.50 - Completely devoted to the works of Edgar Rice Burroughs. Sixteen pages of Russ Manning's Tarzan (eight in full color), a full page Frazetta illo from "AT THE EARTH'S CORE", articles on "ERB & H.P. Lovecraft", "ERB's Apache Epic", news, and a special ad section "The Fantasy Collector", and more.

THE COLLECTOR #28 = $1.50 - Excellent color SF cover by Ken Barr and back cover of The Shadow by Don Newton. Features indepth article on The Shadow which is illustrated by many drawings as well as Pulp cover repros; "Greenhorn" by Alan Hanley; STAR TREK article with many fine illustrations and stills; long article on Golden Age super heroines with comic repros as well as art by Fantucchio, Black, Ellis and others. Also other art by Gil Kane, Don Newton (portfolio), Fantucchio (centerspread) and Steve Fabian.

NOVA SCIENCE FICTION = 75¢ - Amateur tales of SF and fantasy by the possible SF writers of tomorrow. Tales from the sublime to the shocking compiled by the Nova SF Society of the University of Miami. Artwork by Mike McKenney.

DRACULA COVER BY DON NEWTON = 75¢ - Full color, 8 1/2 X 11.

1973 OVERSTREET COMIC BOOK PRICE GUIDE = $6.00 - All comics from 1933 to present are listed along with their current market value. Over 500 small cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. 400 pages long.

CINEFANTASTIQUE Vol.5 #2 = $3.00 - Full color cover on LOGAN'S RUN plus article with many color pics from the film Also detailed article on "The Special Effects of FLESH GORDON" with many beautiful full color stills. All this and much more.

NEW

ACTION COMICS #1 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Superman story.

THE EYE #1 = 75¢ each - Adventure strips by Biljo White, primarily featuring his super-hero The Eye!

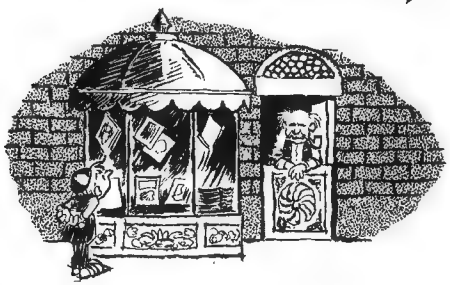
FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

ESTEBAN MAROTO POSTERS = $2.50 ($3.50 first class) - These four prints are 11 X 14 on high grade glossy stock and feature scenes of science fiction, sorcery and horror as only the meticulous Maroto can draw them. These illustrations are available only on these posters. They are not reprints.

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH COMICS, Nedor comics, etc. with many art reproductions. Also an article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

Ye Olde Fanzine Shop



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ENTERPRISE #1 = $2.00 - Full color wraparound cover artwork by Eddie Eddings, articles on the psychological and anatomical structure of a Vulcan including illustrations. Part one of the transcript of the TOMORROW SHOW with DeForest Kelley, James Doohan and Walter Koenig, a review column and more.

NEW

PALM BEACH CON/TREKON INT'L SOUVENIR BOOK = $1.25 - 5 1/2 X 8 1/2 - Front cover SF painting by C.C. Beck, several pages with art by Kelly Freas, stills from the Superman TV show, STAR TREK, THE MAN FROM UNCLE, FORBIDDEN PLANET as well as other artwork. High quality flawless printing on slick paper.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8 1/2 X 11.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS (the very early comic fanzine).

SPIRIT SECTIONS = 50¢ each - Actual size black & white reproductions of original Spirit section strips. All from 1940: June 2 [the origin], June 9, June 30, July 7, July 14, July 21, July 28, August 4, August 11.

GOLDEN FUNNIES #1-25 = 75¢ each - Tabloid size newspaper which (VINTAGE FUNNIES) reprints some of the finest Golden Age strips such as Buck Rogers, Superman, Tailspin Tommy, Don Dixon, Little Nemo, Dick Tracy, Mandrake and others.

DETECTIVE COMICS #27 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Batman story.

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandenetti).

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions.

8 X 10 FULL COLOR STAR TREK PHOTOS = $3.00@, 5 or more $2.50@ - Send for list (I average 50 different pictures in stock at any one time). As a rule these are glossy photos but will make silk upon request. If there is a specific scene you want which I don't happen to have stocked but can get made up I will do them for the same prices listed above. Any STAR TREK still I have previously advertised in the RBCC is also still available.

STAR TREK: HOUSTON - $2.50 - New slick publication has full color front and back covers (the front a photo, the back a painting), interviews with James Doohan and Walter Koenig, "An Evening With Gene Roddenberry", "The Cage/The Menagerie: A Comparison", "The Tholian Web" photo retelling, "Where No Man Has Gone Before" article, "Star Trek: Beyond The Pilots". All articles have many photos. Also art by Steve Fabian and Don Rosa. Excellent!

MONSTER TIMES #1 $2.00, #3,4,5,6 = $1.00 each, #11 (PLANET OF THE APES), #12 (GORGO), #14 (SILENT RUNNING), #15 (VALLEY OF GWANGI) = $1.00 each. This is a tabloid newspaper with articles on all areas of monster and comic lore with good current movie coverage as well.

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 X 12 full color print of the Frank Frazetta Buck Rogers cover of FAMOUS FUNNIES #214.

EC REPRINTS = $1.50 each - FULL COLOR, virtually exact reprints of classic issues of EC comics. Art by the greats: Al Williamson, Reed Crandall, Graham Ingels, Wally Wood, Jack Davis and others. Issues presently available from us are: CRYPT OF TERROR, WEIRD SCIENCE #15, SHOCK SUSPENSTORIES #6 & #12, HAUNT OF FEAR #12, WEIRD FANTASY #13, CRIME SUSPENSTORIES #25 and VAULT OF HORROR #26.

STAR TREK STILLS = $5.00 - Set of six different 8 X 10 glossy stills. Excellent photos of Kirk, Spock, McCoy, Uhura and Spock with Amanda. All are crystal clear black & white photos.

TARZAN = $1.25 - Full color poster by Don Newton, 11 X 17.

INSIDE COMICS #2 = $1.00 - This is fandom's magazine of investigative reporting. This issue features an article on the Disney Studios and what they have become since Walt's death (written by a man who had an important job at the studios), an excellent interview with the very articulate and creative Harvey Kurtzman, Southern Calif. mini-cons, viewpoints by Steve Ditko and C.C. Beck and much fascinating news.

Ye Olde Fanzine Shop

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ENTERPRISE INCIDENTS #1 = $2.50 - Beautiful front cover of Spock from "Amok Time" by Steve Fabian, back cover of the Enterprise by Mike McKenney, centerspread of two Federation ships by Paul Gorman, inside front cover of Kirk & Spock fighting by Ralph Fowler, 11-page retelling of "Amok Time" using stills and captions, an interview with John Colicos, article on the Star Trek special effects models, interviews with Roddenberry, Harlan Ellison, Norman Spinrad, George Takei and James Doohan, and more!

ALMOST OUT OF PRINT!!

ENTERPRISE INCIDENTS #2 - $2.50 - Full color front and back covers (the front from "Mirror, Mirror", the back a rare early first season Star Trek color publicity shot). Also a complete retelling of the episode "Mirror, Mirror" with over 30 stills and a one page analysis of the episode; an article on Leonard Nimoy as Sherlock Holmes; an article on Star Trek ship models; a Star Trek review section covering Star Trek items currently available from various sources; a photo feature on Leonard Nimoy using pictures and articles on him reprinted from the 1960's; an interview with DeForest Kelley and more!

NEW SFCA PUBLICATION!

ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - Two color poster on slick paper, 8 1/2 X 11.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #7 = 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel Family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller..?

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Fagan, seven page article on serials and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan", in-depth interview with John Adkins Richardson, "Mnemo, Son Of Little Nemo, In Nostalgi" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, serial article on "Rocketman" by Earl Blair, more art by Newton, Mason, Richardson, etc.

THE SHADOW #1 [D.C.] = $1.00 - The original pulp adventure hero as interpreted by Mike Kaluta. Sure to become a classic!

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, RED RYDER

STERANKO'S MEDIASCENE #11 = $1.50 - Special issue devoted to the new science fiction disaster films such as PHASE IV, EARTHQUAKE, TOWERING INFERNO), an article on Charles Bronson, "Inside National Lampoon" (fine article), article on the pulp hero reprints and centerspread science fiction painting by Steranko in color.

INSIDE COMICS #1 = $1.25 - This controversial publication features articles about the comics industry which are not always supplied by official sources, but are ferreted out in the fashion that news stories should be. This issue presents the story of the theft of 1900 pages of original art from DC; a long interview with Robert Crumb; a discussion of the largely ineffectual Academy of Comic Book Arts; why Neal Adams is on strike against DC; "George" returns with fanzine reviews; news, Roy Thomas' continuing debate and more!!

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

DAREDEVIL VS. THE CLAW poster by Don Newton = 75¢ - Full color on slick paper, 8 1/2 X 11.

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc, as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOM!

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GRIM WIT #2 = $1.25 - Full color throughout! Richard Corben's last underground comic. Features beautiful color cover by Corben and two strips by him as well, one of which is a sequel to his film "Neverwhere". Also back cover and one strip by Jaxon as well as a couple pages by Dave Holman. Excellent!!
ADULT COMIC

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MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

GRAPHIC STORY MAGAZINE #15 = $1.25 - Marvelous full color cover by macabre cartoonist Gahan Wilson, as well as a twelve page interview with him which is filled with many of Wilson's cartoons. The rest of the issue is comprised of a long interview with one time comic artist, now SF writer, Harry Harrison. It is illustrated with many examples of Harrison's comic art, including pages he did for EC with Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on Harrison's book). A very long and very good interview.

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THE TABLOID SPIRIT = $3.50 - This is an 11" X 16", five page, brand new Spirit strip written and drawn by Will Eisner. It is full color and the coloration is by Eisner as well. It is printed on heavy stock, one side only, with a sixth page that tells the story behind the creation of this episode. Bound. All copies mailed flat. $1.00 extra for first class mail.

TREK #5, THE MAGAZINE FOR STAR TREK FANS = $2.50 - Slick format with full color cover still of Kirk and Spock (very fine) and articles on "The Enterprise Special Effects Models" which includes many rare stills never before published or generally seen, and also "Behind The Scenes On Star Trek" which has stills showing special effects and makeup in the process of being done, and many other unique photos. All this plus other ST & SF features.

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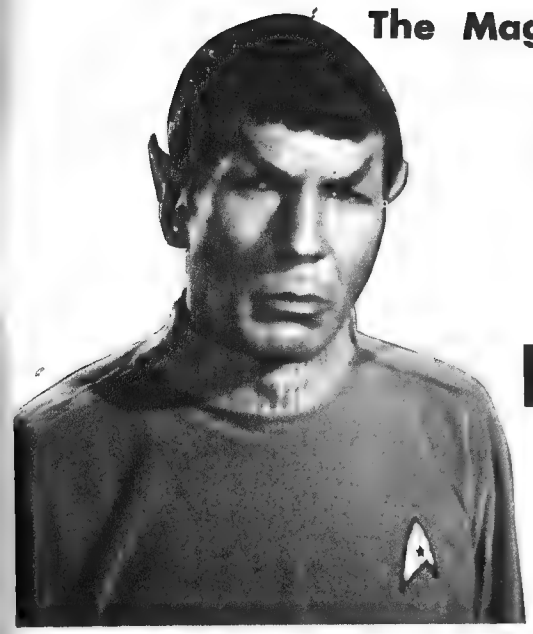

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This the latest issue of TREK maintains its fine tradition of quality starting off with its fine full color cover of Kirk & Spock in a rare publicity still. The eight page article on "STAR TREK MINIATURES: THE STARSHIP ENTERPRISE" includes nine rare stills, including one of Gene Roddenberry on the set of "The Cage". The articles covers the models well with much information. There is also an article on adapting your own Enterprise model to make it more authentic. "Behind The Scenes Of Star Trek" spans 4 pages with much information and unique stills. There's also articles on ST fandom, "War Of The Worlds", 2 pages of the British ST comic strip and more.

All articles are very liberally spiced with choice photos!

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Yes, Here in the new slick magazine STAR TREK: HOUSTON (published in conjunction with the STAR TREK: HOUSTON convention, it is not a program book, but a full fledged Star Trek zine which was meredesigned to premier at the con) is one of the best and most attractive ST zines to appear yet. It leads off with a four-color cover of Kirk, Spock and McCoy on the bridge (a photo reproduced in full color) and the back cover is the beautiful Morris Scott Dollens Star Trek painting of the Enterprise battling a Klingon ship. The articles from RBCC 118 are: "An Evening With Gene Roddenberry", "The Cage/The Menagerie, A Comparison", "Where No Man Has Gone Before" and "Star Trek: Beyond The Pilots". The full page Don Rosa drawing from RBCC 118 is also reprinted. From RBCC 122 the eleven page retelling of "The Tholian Web" is reprinted with some improvements from its appearance there. New material is comprised of an interview with James Doohan and one with Walter Koenig. It's a slick publication (like TREK #5) which you'll want to keep for a long time to come.

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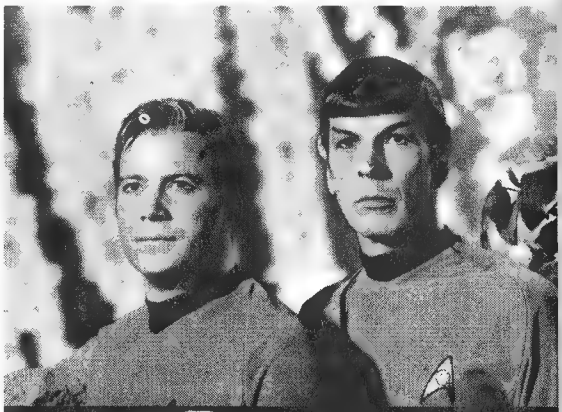

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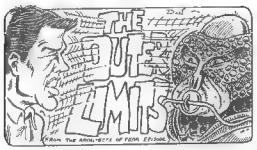

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From The WORLD NEWS Washington Bureau

The mysterious space ship traveling at supersonic speed, and for the past hour tracked around the world by radar outposts, has just landed in the Nation's capital. The gleaming surface of the ship shows no break of any kind—no windows, no ports, not even the outline of a hatch. It is fearsome, terrifying, and gives no evidence of its source or intention. Washingtonians are panic-stricken.

Troops have been rushed from Fort Myer and they have formed a cordon around the ship. Every precaution has been taken to meet whatever the situation may be. Secrecy is the key. No hours, no minutes, no seconds as to where the ship came from. All can be revealed that military leaders are considering the possibility that it came from some unfriendly power. Or that it is actually manned by an unearthly race. The tension is such that health authorities fear that hundreds of persons will suffer

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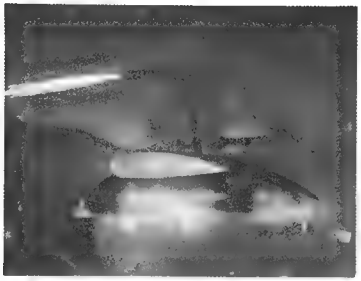
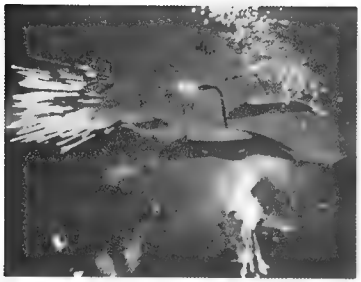

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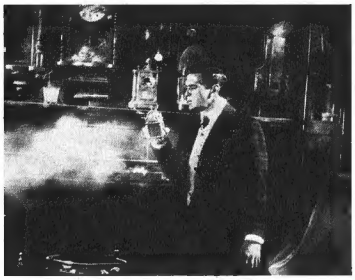
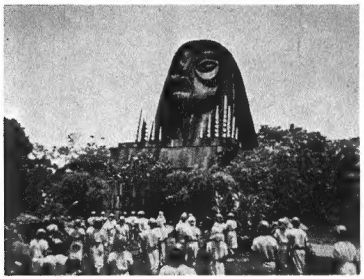
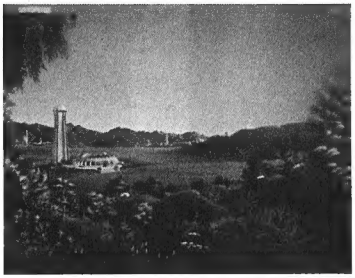
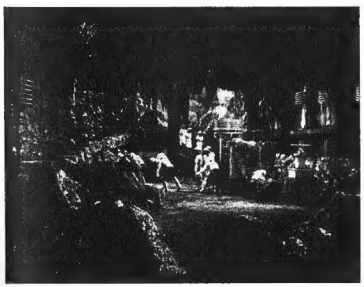
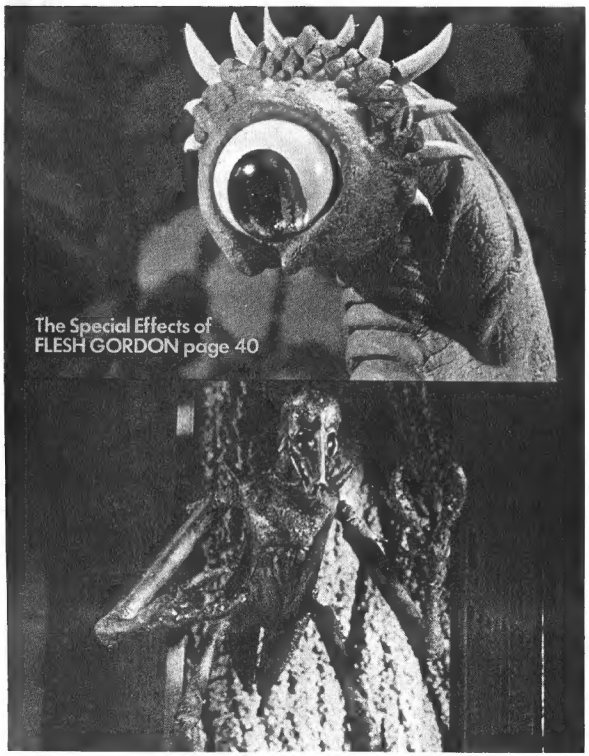


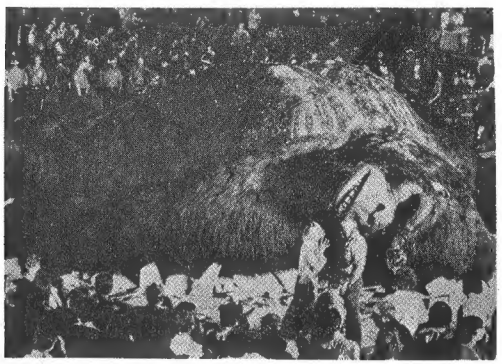






Journey with CINEFANTASTIQUE toward the realization of a true Sense of Wonder.





Each issue of CINEFANTASTIQUE presents the finest in articles and coverage of the cinema of the fantastic, and the latest issue, Vol. 5 #2, is no exception. The front cover is a beautiful full color painting of Michael York as Logan from LOGAN'S RUN by Vincent Di Fate. The back cover is also in full color and features two beautiful special effects stills from FLESH GORDON. Eighteen pages and twenty stills (four in full color, plus four full color preproduction drawings) are devoted to LOGAN'S RUN as the film is examined from every angle of production, including interviews with people like George Pal who were involved in the first attempt to film it in 1967. Authors William F. Nolan and George Clayton Johnson are also interviewed and they give their opinions on what the film is and could have been.

Seven pages are devoted to the "Special Effects of FLESH GORDON" and includes four pages of full color stills and many behind the scenes photos. It contains many surprising facts.

This issue also has the usual array of other shorter film reviews and information about film projects currently in the works. It's one of the best issues of the best fantasy film magazine ever published. Each issue is 8½ x 11 on slick paper and runs 48 pages.

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